

Explaining propagation of quasi neo classical style in contemporary buildings Case study: Tehran City Zone 1-3

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Nowadays architecture and construction faced with kind of identity crisis in Iran. Owing to this crisis, city buildings from architecture and physical design perspective are not compatible with any of rich and noble Iranian Islamic architecture criteria. In addition, this type of architecture are incompatible with sustainable and energy saving architecture. Quasi neo classic style is one of this architecture with no identity appearances that is popular with the affluent class of society. This style that is wrong and incomplete impression of western classic and neo classic architecture has rapidly become popular in Iran's wealthy areas specially north Tehran. Reaching to the architecture with identity is an important aspect in contemporary buildings in Tehran and the main purpose of this research studies is to explain how to propagate the quasi neo classic style in contemporary buildings.

Therefore the aim of this research is applied science with qualitative data. The method of this research is based on grounded theory using library material including books, handouts, essays and internet.

In these research theoretical subjects in western neo classical architecture, its emergence in Iran with advantages and disadvantages for identity and Iranians sustainable architecture has been studied.

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1. INTRODUCTION

Iranian's architecture has identity and ancient background in which under the influence of various factors and through time has given its place to the today's architecture, so that today rarely can find architect or client insisting to build in Iranian style. This new architecture is not following any known and specific style. In this era, under influence of postmodern culture and improper imitation of various western-architecture, different styles of urban physical aspects in adjacent to each other in the form of various buildings can be seen.

One of the architectural styles which is very popular in physical aspects of buildings is using imported quasi neo classic style from Europe since Qajar dynasty. This blindly imitation of western architecture causing that, today's popular Iranian architecture has neither ancient architectural identity nor novelty and quality of new architecture. Along with this issue above architec-

ture is adversative to the goals of sustainable architecture from energy perspective. As a result, the fact that shaped today's city appearance is architecture with no identity, disrupting to the environment and alien with Iranian's culture in which add on chaotic to the urban physical aspects. Quasi neoclassic architecture, imitating from discontinued style based on historical and place requirements is being used alongside with other affluent styles using ancient motifs, however it is usually collaged on to the current buildings without knowledge of proportions and its basic principles [1]. Neo classic architecture of Tehran is changed to the composition of renaissance, classic, mannerism, baroque and rococo styles which cannot be found with this shape and content in any other place in the world. So far this matter is not fundamentally examined. In this essay, in addition to this issue, architect's efforts for creating Iranian neo classic architecture has been studied and analyzed.

This essay responds to the following questions:

- 1 Reasons of propagating quasi neo classic architecture in Tehran's contemporary buildings
- 2 Is quasi neo classic architecture incompatible with identity of Iranian buildings architecture and sustainable architecture goals

During the research process and in order to answer the question and reach a conclusion, in a descriptive-analytical way after describing general research criteria, it is focused on definition of theoretical subjects, studying genesis history of western classic and neo classic style and its effective factors. Then formation factors of Iranian neo classic and influencing factors on promoting this style is been analyzed. Thereafter definition of identity and sustainable architecture is studied and at the end few façade case studies from Tehran zone 1 to 3 in terms of used style and motif is considered.

2. RESEARCH FINDINGS

Firstly to make the answers of research questions clear, different neo classical architecture styles is been studied:

Classic: contrary to public view the reason to naming the building classical is not having unique columns and stucco. Classic word is not being used for the buildings with no different components, making the orthogonal system. Classic design inspired by the composition of the part and whole. A part is a whole and vice versa. Relations between part and whole develop from composition, symmetry, and concave and convex pattern requirements [2]. In the fifth century, wealth and pride of urbanization increased particularly in Athens and Greek art started its own classic period. This period specified by the continuous progress in technical skill and gradual change of aspirations in Greek traditions framework. Aim of classical art is achieving perfect desirable aesthetic either in body and notion [3].

What it known as a system or method, in fact is a style that Greek used in designing columns. Without knowledge for Greek architecture system, architecture cannot be fully understood. [3] designing classic columns are as follows:

- a. Doric (Fig. 1)
- b. Ionic (Fig. 2)
- c. Corinthian (Fig. 3)

Classic art, search in ancient Rome and Greek and anything that is antique. In fact founded based on ideal philosophy of Greeks and particularly Athens city during Hellenistic era which is imitated in later generations and inspirational for humanistic ideas of different civilizations especially Rome [4].

Renaissance: Italy was the Renaissance center and from there principles of art tastes and aesthetic definition developed across Europe [5].

Renaissance architects had two main goals: geometry of space and humanistic. The geometry of space was realized through the application of geometry and mathematics and humanism through single use of classical column design practices. Perspectives generally refer to the method that artists use in this period to display three-dimensional space [3]

Mannerism: The term refers to a style that is based on repetition of practices [3]. It is an art style that formed at the end of the sixteenth century, after the Renaissance climax and before Baroque. This term has also been used in a humiliating way, especially in the eighteenth and nineteenth centuries [6]. This term is more in the sense of extreme or abnormal adherence in a particular way. In fact, in the last stages of the 16th century art in the central

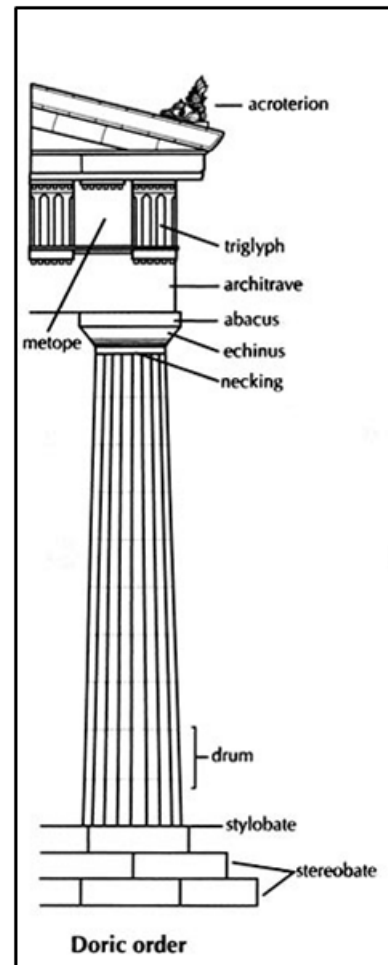


Fig. 1. Doric Column System

Italian region, the frequent repetition of the examples and traditions that were invented earlier, in particular the methods and works of the Renaissance, was abundantly used [3]. Baroque: Baroque art was formed in the logical continuation of Italianism. Consequently, Baroque architecture can be defined as a combination of the experience of the Renaissance and the dynamism of mannerism. In Rome, after the period of mannerism, Baroque architecture was dramatically transformed, and a major factor was the fundamental changes that existed in the structure of the church. The church was less strict in dealing with artists during this period [3]. Baroque was a term used to humiliate works that seemed lacking classical proportions. Although Baroque artists, like their renaissance ancestors, have a significant effect on the overall unity of design and appearance. What distinguishes Baroque art is its emphasis on movement and transformation, especially in human body and its emotions. Baroque was also a response to mannerism [6]. The movement is dominant on the baroque, whether physical or emotional or spiritual. The symmetry and proportions of the Renaissance appear to be less impressive in comparison with the rotary shapes, luminous colors and interesting contradictions that often are between light and darkness [6]. The era after the Baroque was the period of change (the era of the industrial and social revolution), but these massive changes at first did not make a fundamental change in the principles of architecture, but rather was in the era of "Neo" style until the 1890s: From neoclassicism to neo-baroque it has

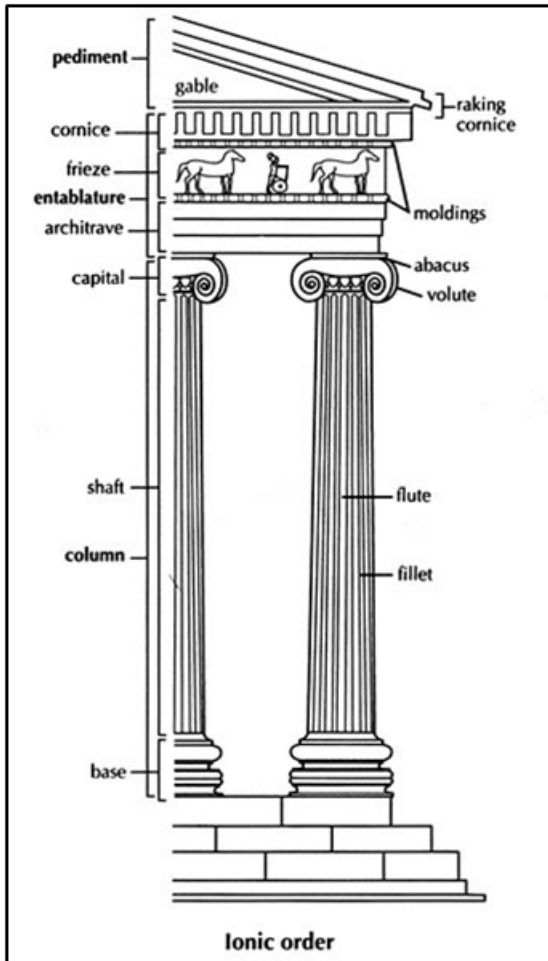


Fig. 2. Ionic Column System

been built in all styles. Pourzand explains this as follows: "The development and advancement of technologies and industries and the growth of plant chimneys, which were growing everywhere like a mushroom day to day, and the hasty development of urban hierarchy for a person with a strong sense of beauty, left no other option but doubting this era which was the cause of all these ugliness and annihilation, and blaming the calm of its devastating present time on the past [6].

Rococo: Rococo is an overly decorative artistic style that dominated in France during the reign of Louis XV (1725-74) and spread to other countries, especially Austria and Germany. Rococo art looked at the complex and rotary forms of Baroque art, but it was more pleasant and delightful than this art which preferred the most agreeable and interesting topics. Rococo was initially an outrageous term that one of the Jacques Louis David's apprentices, a neoclassical artist, invented. The term used to describe artistic expressions of disorder and full of patterns such as shells and rocks that covered the walls of the underground caves. Rococo began with an effort to correct teaching of classic at the academies. This art brought more attention to emotional and moral issues, which its example can be seen in Vato's works. After decline of the Rococo in the late eighteenth century, neoclassicists renewed their moral seriousness and exaggerated simplicity again to express art principles and also looked at Nicole Pussion (the classic French painter) as a source of inspiration [6].

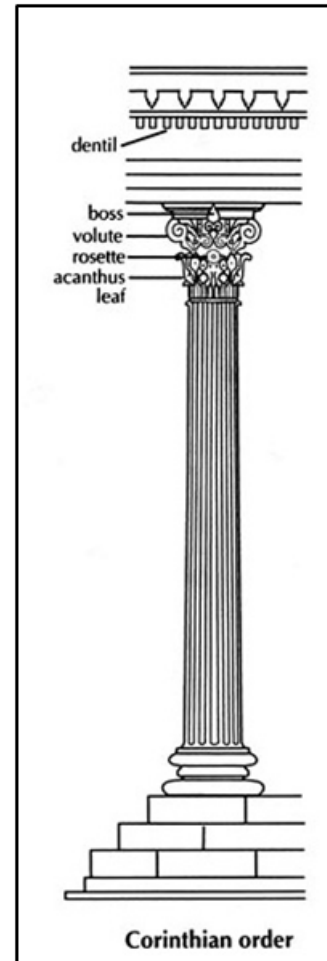


Fig. 3. Corinthian Column System

Neo classic: What in the eighteenth and nineteenth centuries revived the concepts and views of Renaissance architects was the formation of Enlightenment movements in Europe. The Neoclassical Movement, which soon became an international style of neoclassicism, has taken all the arts in the darks, including architecture, from 1840 to 1750 [3].

The neoclassical formation factors of the eighteenth century are as follows:

- a The fatigue of the Gothic and Rococo architecture and the divine and church architecture.
- b Attention to human as the principle of everything.
- c Responses to Baroque radicals and Rococo style extremes.
- d Advances in archeology (www.britannica.com)

Neoclassicism tends to be old and classical as a tool for understanding the changes in the contemporary world, and its morally strong and rigorous employment making strong link between this movement and academia (Academicism) [6].

Neoclassicists were not only seeking to revive ancient styles, but also tried to use art to create a society that is both noble and modern. (Little, 2011, p. 67) Neoclassical art and architecture are the result of a serious and archeological reaction of artists and architects who reacted against the extremes of the Baroque and

Rococo era. Neoclassical artists used shapes, details, and themes from a range of classical antiquities [3].

Vitruvius (first century BC) says: "In construction, you have to pay attention to" strength, usefulness and delicacy." Beauty, along with the static and efficiency are the three main factors in architecture. The beauty is when contemplated that the building has a pleasant view, and the symmetry of its components is correctly calculated. Vitruvius's intention of symmetry is what we nowadays call proportion. A building is considered beautiful when it meets the following rules and proportions:

- a. Ratio of the components of the building with each other and the whole building
- b. The relationship between building components and their order in the whole building
- c. The elegance of each components and the entire building
- d. Modular proportion between individual components and the entire building, so that the smallest unit can be seen everywhere throughout the building.
- e. Equipping the building in a manner appropriate to the type of use.
- f. Fit the cost with the performance and materials used [5].

Observing the golden proportions inside and outside the pantheon, the classical thought (the fifteenth and sixteenth centuries) was derived from classical architecture (ancient Greece and Rome), and after superior selection and physical transformation, it was extended to a wide range of churches, villas and ... with the construction system (sill and lintel, sill and arch, ...) and various materials (stone, brick, etc.). Neoclassical thought in the eighteenth and nineteenth centuries repeats exactly the same classical actions, but with the difference that the neoclassical impression of ancient classics is based on precise exploration and ancient discoveries, while the interpretation of the classical age from remnants of the limestone age was mainly based on the guesses and sketches from ancestors [7].

3. EMERSON OF NEO CLASSIC STYLE IN IRAN

After Nasser-al-Din Shah visit of the Europe and seeing the neoclassical buildings that was welcomed by the people at that time, he returned to Iran with his postcards from the newly established European museums and ordered to construct similar buildings in Iran. At the same time with Qajar government, Nasser-al-Din Shah's trips to Europe and the arrival of European advisers to Iran, mansions and palaces tended towards the western architecture and neo-classical buildings [8]. This change of values, which began from the elite of society, was a means to distinguish them from the rest, which appeared in the physical form of architecture.

Rappaport reviewed this pattern of change in Sudan. "In this area, houses built in wood and grass using old practices, and low level of ownership, changed with increase in financial ability of individuals and moving towards urban life pattern with mud and stone materials and large windows. Rappaport classifies these changes as a hierarchy of nature to culture" [9].

Pahlavi I: With the start of the first Pahlavi era and the transfer of Iranian elites and intellectuals to Europe and the construction of the first modern university in Iran that accompanied the movement of modernity in Iran, as well as the discovery of

Iran antiquity such as Persepolis, Pasargadae and many other ancient artifacts, a nationalist identity was created among the Iranian people. Studying buildings of this era is proof of this. The nationalist architecture of the nationalist countries of the early twentieth century, showcasing the magnificence of neoclassical buildings, also flourished in Iran, following that modern buildings were built in combination with ancient Iranian architecture [10]. Reza Khan's left wing policy on economic governance created changes in the class system. The traditional social structure of Iran, which was pyramid based on the tribal system, collapsed with the emergence of a new administrative classification. In this period, the influential middle class that began to emerge in Naser al-Din Shah era has a distinct social identity, and a wide range of people in this social class have chosen areas in Tehran as their habitation. This stratum of society, which was the birth of the evolution of the administrative system of the country, caused significant changes in the cities, regardless of their position in political developments, and subsequently urbanization and the city's physical system, due to their tastes and new ideals.

Tehran has grown to five regions, with its population increasing to seven million in 1920s (5/3 times over 20 years), the central regional market with traditional setting, office setting in the north of the artillery square, the traditional middle class at the end of the northern part and etc. In fact, during this period, the northern city was formed as a whole class culture [11]

The so-called "neoclassical" architecture of Iran, using the architecture elements and decoration of the Achaemenian and Sasanian periods, such as the buildings of National Bank of Ferdowsi Street, the township and the Museum of Ancient Iran, classic European architecture such as the former telegraph building in the artillery square, the use of European classic elements and Iranian decoration For example, building in Hassan Abad Square, the "semi-colonial" architecture, using the materials, colors and local taste of the factories that were deliberately built by the Germans in Iran, and the continuation of the style of the Qajar buildings, but with a tendency to extravagance manifested especially in many residential buildings [12]

Pahlavi II: During this period, Mohammad Reza Shah attempted to invest more in construction in order to cope with urban housing shortages due to population growth and rapid income growth, but the last 10 years of his political life in 1346-1356 was the most inflationary part of the country's economy, and noted a number of negative points, including:

- 1 The problem of housing was inextricably linked with the type of land ownership. The main problem of housing became one of the most acute social problems, showing the dominance of state and foreign capital to the capitalist relations of the country.
- 2 Unconditional sovereignty and foreign capital can be sought in the Pahlavi family and their affiliates. According to statistics that Shapur Ravasani has provided from shares of the only Pahlavi family in the construction industry, it is quite clear that, firstly, the bourgeoisie brokers worked with the owners of foreign capital. Exclusive landowners benefited greatly from the possession of large lands and the consolidation of their ownership of land.
- 3 The unconditional domination of foreign capital and the wealthy and capitalist class on all the essential and decisive economic levers of the country and their dominant economic and political situation limited the scope of the pro-

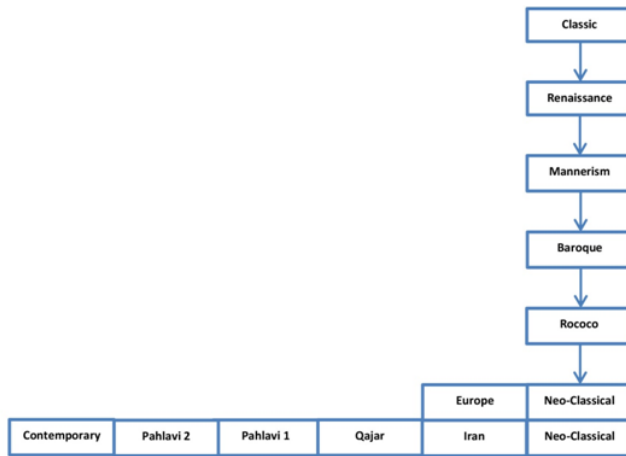


Fig. 4. The formation of neoclassical style in Iran and Europe (author)

ductive activity of domestic capital. Under the conditions of the non-manufacturing dealership, the small and medium-sized enterprises did not have the means to provide their own activities, except they turned to non-productive activities, especially to buy and sell land or construction [13].

The greatest tendency of Tehran was toward the north of the city (twice as many as the other cities), which became part of Tehran's wealthy area. After a while embassies, government departments, royal gardens have also been moved to these areas.

4. CONTEMPORARY TEHRAN ARCHITECTURE AFTER THE ISLAMIC REVOLUTION

After the revolution contemporary architecture was influenced by two parallel phenomena, and the first factor influencing on this period was the thoughts and works built by the Pahlavi second generation pioneers who fueled modern Iranian architects with the Iranian tradition and culture. The second influent, rooted in civilization and the culture of the west, which was more colorful and more influential than first factor. After the revolution and the beginning of the war in the 60 Solar Hijri, we are witnessing a recession and the cessation of many construction and architecture projects until 1993. The acquaintance of Iranian architects at that time with the postmodern movement which re-popularized in Europe in the 80's of the 20th century caused using of different stones in Iran, as well as lack of creativity to be used more than any other style. At the pick of Tehran's tower construction in the mid-1980s, the interest in such magnificent buildings intensified.

The phenomenon of immigration before and after the revolution increased with the imposed war. Tehran has the highest share of immigrants, according to statistics in 1365, 37.7% of the total population of Tehran is made up of immigrants. After the revolution, wealthy immigrants and landowners from small towns grew to big cities, which led to a social and economic gap between the people of the city. The lack of familiarity of immigrants with urban culture caused cultural masks and various abnormal social norms [14].

Many profiteers and brokers have used the opportunity of "immigration" and bought plenty of land in large scale and began to build massively. Increasing the economic value of land and buildings reduced the significance of conceptual and normative

values and turned the building into a more affordable object and a means to earn more money and nobody cared about its aesthetic. One of the consequences of this was the emergence of high neo-classical towers, in order to earn the maximum from minimum land. In Tehran, due to the importance of the building sector in the national economy, investments were made for the construction of residential buildings and building, which is the most economical in terms of residential buildings and the northern parts of Tehran due to the appearance of the tastes and desires of their inhabitants, became the place for these type of buildings [16]. Indeed, the reliance of the government on oil policy and the lack of use of the elites and inconsistency among government organizations made Iran more dependent on the center of industrial power and, along with other economic and cultural factors made gap between society classes and the government and intensified this gap [17].

Disconnecting with the overseas and scene evasion from the seduction of journalism, allowed the professional community of the building that one-time overview of its real limb. In this evolution, the "trained architect" and even "untrained" faced social responsibility on a large scale for the first time, a problem that, in the context of architectural professions, the technological aspect of it is more bold than the semantic aspect.

In the past, housing was handed over to ministries, established institutions that were called the Ministry of Housing and Urban Development, the Housing Organization, the Housing Research Center, and others. They brought foreign experts and even imported prefabricated houses from abroad, and, in spite of what they were desperate, huge money wasted, and catastrophic housing resorted to the name of a high-rise apartment complex, but still all the low-income families remained unchanged [18].

Tehran's current architecture does not follow any style, but we see different styles with the number of different floors, entrances, and even inconsistent pavements on a common Tehran street. Contemporary architecture, under the influence of the current politics and economics of architecture, has become a commodity for supply, not an art work that rescues man and his environment. Identity crisis has gripped contemporary architecture. Due to various rules, the Iranian architect's hand is closed in the making, and most of the architect's efforts in decorating and design are limited so that architecture can be summarized as artistic style [19]. An art work with a style should not be a copy of another work, and if so, today we do not know it as a work of art. The semantic information of a work of art is somehow subjective and thus shows the style of the work. But its aesthetic information can be such that its iconic content leaves room for our personal interpretation [5].

Aristotle (322-384 BC) gave a sensual beauty. In ancient religions (the doctrine of Hellenism) personal creativity becomes important, and the architect is a means of expressing mathematical aesthetics, and the constructs are based on the principles of harmony, symmetry and order [20]. When art is not adhered to the beauty in a way that eye is accustomed to it and beautiful architecture is not strengthened, the junk art will be created.

What is junk and blockbuster art? Theodor Arto says in this regard: "In the history of architecture, hidden dialectics in ugliness have always sacrificed the concept of beauty, and the blockbuster art, therefore, is a beauty of ugliness, and is sanctified by beauty, and because of the absence of something in itself, it turn out having an inner contradiction. The existence of what is not beautiful based on the rules that describe the beauty, can be seen in blockbuster art. That's why emotions do not go astray against it. Blockbuster art is an art that is neither serious

nor taking it serious, but it requires us to look at it seriously and from an aesthetic point of view. But since aesthetic rules can be changed, it's possible that blockbuster art becomes a genuine art of day. From the theory of information view, "blockbuster" is a means of reducing the aesthetic information, which can be the result of frequent repetitions or constant imitation. In this way, the "recklessness" is diminished, and as a result, waste of information is so great that its effect is unattractive [20].

The evaluation of housing, especially in building apartments, does not depend solely on the appearance, materials, color and factors like it. Anyone who wants to live in a place should be able to easily experience his surroundings meaning that environment must be consistent with his identity. In order to achieve that goal, on the one hand, space diversity should be considered in order to allow for a variety of experiences. On the other hand, it is necessary to be careful about the ratio between private, semi-public and public spaces. The most negative mental effects on Individuals are the result of a lack of compulsory communication between them or vice versa the appearance of unwanted but inevitable communications [20].

5. INFLUENTIAL FACTORS IN THE FORMATION OF A QUASI-NEOCLASSICAL STYLE IN TEHRAN

To determine the influencing factors in the project, the following steps are done in sequence:

- 1 Selection of several delegations who are experts in Iranian contemporary architecture for participation in the activities. The statistical population of this study was 30 experts in this field. The method of sampling and determining the sample size in the present study is a targeted type with a complete census of snowball sampling. In this way, group of people in the study recommend potential participants and then those participants recommend additional contributor and so on. Therefore, by interviewing, interviewees were asked if you would suggest another person who can provide appropriate information, and eventually the researcher reached the 30.
- 2 Setting up a questionnaire for the first stage to determine the factors influencing the research. The present study comprised an organized interview form that was prepared by the researcher based on open and axial coding and consisted of 5 components. a) cultural b) political c) social c) ideological d) economic.
- 3 Reviewing the questionnaire from a written view and solving the inferential ambiguities and etc.
- 4 Sending the first questionnaire to the members of the delegations
- 5 Reviewing the answers in the first round. Therefore, using the Delphi technique to provide systematic and interactive prediction relying on the consultation of experts, the research was based on the four components presented in this paper: Cultural, social, economic and political components.
- 6 Preparation of the second round questionnaire with the necessary and recommended revisions of the elites and with the influential factors specified in the first questionnaire.
- 7 Sending a second round questionnaire to the members of the delegations.

8 Review the second round answers and continue this process until a conclusion is acceptable by all elites.

9 Preparation of the report by the researcher

Therefore, it can finally be concluded that the factors influencing on validity and fluidity of the subject were determined by Delphi technique and interviewing the experts who selected by the snowball sampling.

6. SOCIAL FACTORS

The social factor in building a house can be divided into two parts: quantitative and qualitative. In the quantitative section, quantitative indicators such as density, household size, facilities, services, and in the qualitative part of the features such as: type and time of family members communication, the way of meeting with others, the presence of women in the community, and the level and quality of communication between the woman and the man outside and inside home influences the formation of housing in any historical period [9] from the Constitutional Revolution and to the future when social and economic conditions gradually changed from static rural to industrial, the formation of the family and its functions changed radically. "Nomads are the main consequence of moving from the traditional-rural family to the urban and industrial family, and the transformation from a kinship system to the core base family [21]. Before the revolution, we witnessed the emergence of a middle class in Iran, because after the end of the war and the beginning of a new government, a gradual division of class was formed. After the revolution, a number of factors were put together to break down the broken society into three affluent, middle, and low-income groups, and this split had consequences in its social system.

The affluent class, in the possession of wealth, influence, media, and advertisement, while lacking in literacy and adequate architectural information, has penetrated the housing sector and built buildings in accordance with their will and taste and sold them extensively, which took the architecture and construction of the cities to uncertain way and earned their profit. The low-income, middle-class and even educated classes and pundits in architecture have been under the command of these architectural orientations because of their inability to influence in this context [22].

7. ECONOMIC FACTORS

Following the events of 1972-73 and rising oil prices, Iran had an economic upturn by 1988 [10]). The same trend of rising oil prices continued until 1990, but few control over these matters led to the accumulation of wealth, and these people who earned most of their wealth during the war and illegally, they got their money into the housing market after the war, which led to an increase of land price 65 times more over 30 years. Eventually, the building, which is one of the main needs of mankind, has become a commodity that was built in order to make a profit, not a valuable artistic body that adds to urban aspirations. These factors, as well as the lack of law and non-compliance, in most cases caused economic anomalies. Among the factors affecting the price of housing on economic activities, following ones can be mentioned:

- 1 Housing price growth has increased the wealth of these people, influenced their consumption patterns and tended toward consumerism, which resulted in changing level and composition of the entire community demand.

- 2 The further growth of housing prices relative to the price of manufacturing institutions has led to greater investment by investors and construction pick up that has led to an increase in demand for a large number of housing-related services.
- 3 The change in housing investment impacted GDP (Gross Domestic Product) and employment, and therefore played an important role in shaping business and economics.
- 4 The rise in housing prices has raised the value of housing as collateral for facilities, thereby helping to provide future facilities and investments [23].

One of the factors that has had an adverse effect on Iranian architecture today is the lack of proper management of practitioners and officials and the sudden increase in the population caused by the effects of modernity and an increase in the level of public health in the community. Immigration to cities and a quantity increase and a decline in quality has pushed the community towards construction and sale of housing, which is a guaranteed investment. This profitable investment has taken many of the productive economic activities, boomed the housing market, and raised unreasonable prices. What has been neglected is architecture is the real sense of the word. "What is being produced is building, not architecture, urban growth, not urbanization. The notion of architecture and urbanization is a conscious and thoughtful creation of space for the life of the individual and society" [18]. The growth of quantitative needs in the community has led to widespread construction, in particular residential use. These constructions in our country in the recent period are carried out by several major groups: the first group is the people who carry out private construction (especially in small towns), the second group is to sell and a small, large and government building companies that deals with large-scale mass production and construction.

What is worrying is that skillful architects and experts play a least role in shaping the bodies of cities. The urgent need for large scale investment has led to increasing growth in large companies and the attraction of foreign investment, especially in the field of housing construction. These companies have built residential towers, townships, and residential complexes with government support in the corners of Iran, and their intention in many cases have been only construction and qualities were neglected. However, no action is taken on these types of companies or their projects, and these structures change the shape of cities every day [24].

8. POLITICAL FACTORS

In the contemporary era, while ideological tendencies condemn the government to shorten the hands of Pahlavi's relatives from the manufacturing industry, the dominant tendency is to import contemporary technology, which sometimes takes the form of an extreme, and sometimes more balanced: "Closing the borders and preventing cultural, artistic, technical exchange is not possible. Absolute rejection of styles also does not seem wise. Their unconditional acceptance is also a catastrophic event: the adoption and use of new technology can be useful and fruitful only if it carries out the process of matching and replicating with the environment correctly" [25].

"Specialization" in the construction industry in this era has a different face. Even the activities of the Housing Research Center during this period (with the exception of the national

regulations that are forced to make it operational) are less relevant to the executive. The peak of this trend is in the recent state of affirmation and promotion of engineering organization that has become the cornerstone of specialized conferences and short-term courses for a lucrative business for senior executives in the construction industry and organizers of these courses.

In contrast to this profitable specialist approach, the development of higher education was regarded as a kind of "deconstruction" due to the conversion of the architecture education period from the master's degree to the bachelor's degree, as this led to an explosive expansion of architecture trainings throughout the country without having the necessary instructors. The result of this work and training, which was often carried out by the instructors and educators, entered the engineers market in the last years of this period.

Increasing the dominance of catalogs and journals and re-treating scientific-cultural approaches to architecture paved the way for the expansion of the "second phase of technology for domination." The way to compete with hard-core competition is dictated by the increased "qualified designers", market and profit-oriented architecture, and mass production in this way.

The selection of the investor preferred to all the criteria, took the lead in manufacturing technology. The extensive studies of the journals of 1385 architecture about the trends of contemporary Iranian architecture point to a kind of boredom technology among Iranian architects, although some tend to have advanced technology in contemporary Iranian architecture, based on the support and encouragement of the state-building organization to this [27].

If civilization is to be seen as the external crystallization of culture and the identity of people, then we will find that the architecture of each land is the manifestation of the identity of its inhabitants. Iran today is known as the Freedom Tower, Eiffel is the symbol of the city of Paris, and the Sydney Opera House is a symbol of Sydney and Australia. The reason for this is that the expression of the aesthetics of architecture forms the culture and thought of a nation and flowing it [29].

Because of the symmetry of Iranian architecture, it is also in the unconscious minds of the people, which is why the neoclassical style was easily accepted. Social reasons for neoclassical tendencies are: the desire for aristocracy, the desire to show difference, the desire for Western culture and the frustration of uniform architecture. The aesthetic vision is readable with the culture of this country, and from now on, it is the task of changing the taste of the people by the hands of the architects and the government, which can showcase the culture and Iranian identity to the people using traditional and native architecture and new materials to meet correctly people's expectations from both neoclassical and "quasi neoclassical" architecture.

9. SUSTAINABILITY AND ENVIRONMENTAL CRISIS

The relationship between man and nature is mainly classified into four types of sanctification, control, exploitation and responsibility. In primitive societies, nature was an unknown phenomenon. Humans considered and admired themselves as subdued natural energies. After the agricultural revolution, human with the knowledge of the laws and the understanding of nature, sought to control their needs. At the same time, while enjoying man's natural energies, he tried to preserve his sacredness with regard to religious beliefs [31].

With the occurrence of the Copernican-Galilean revolution, and as a result of negation thoughts of the centrality of the

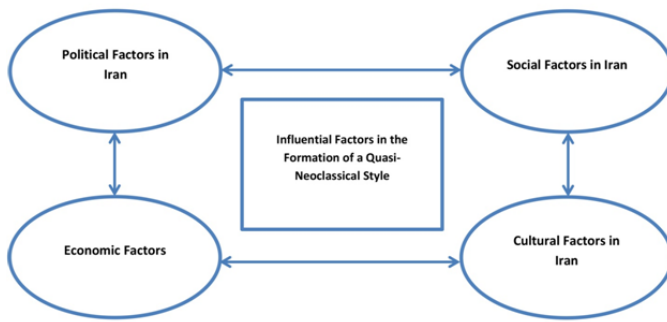


Fig. 5. Factors of formation in the emersion of quasi neoclassical

earth's in the world, human beings deviated from nature and looked at it objectively and rationally. Francis Bacon considered the pursuit of nature with the aim of overcoming it, and René Descartes regarded man as the owner of nature [32].

McCain believes that with human intervention in his nature and socialization, today there is nothing called nature with its ancient concept. On the other hand, new technologies have made it possible for people to monitor and predict, and, on the other hand, have brought new problems, including global warming. Today's Nature "is no longer a refuge for the people tired worked hard during the day or to dwell in the quest for the concept of immortality and continuity in its thought" [33].

Thus, some theorists speak of the end of nature. The "end of nature" means that the natural world has become a large scale and has become a kind of "peripheral environment made by man." The nature, in fact, of its stimulus and dynamism systems is due to organized epistemic claims by human societies and not from the effects of forces outside the activity of human beings [33]. Today, the issue of environmental protection has become a global movement that results from an increase in human consciousness about this issue, so that many government agencies, non-governmental organizations and even some parties and organizations around the world are only worked and formed with this goal. The manifestations of human-to-nature attitudes have a profound impact on human attitude toward the phenomenon of location as one of the constituent elements of identity that makes the environmental crisis linked to the identity crisis.

Therefore, today's attitude of sustainability and energy is one of the most accepted architectural principles in the world. Sustainable architecture has three main principles.

Principles of Sustainable Architecture:

- 1 In the social sector, we need architects, engineers, and contractors to create useful social products (buildings) using minimal resources, so that future generations can share their own. The value of social, cultural and design skills in social sustainability is related to each other's [34].
- 2 Economic capital is an understanding of the concept of financial resources, which is divided into two parts:
 - a. Replacement of resources
 - b. The fundamental concept of sustainable development challenge

One of the sustainable architecture theorists speaks of a new vigilance in the context of a "vast image of sustainability"

that brings "ecological concerns" of economic sustainability and social identity. "

- 3 Eco-compatibility: Sustainable materials must be re-usable after decommissioning, decomposition and return to the nature cycle. Since the environment naturally absorbs the waste, it should be possible to use these properties. In sustainable architecture, in addition to the principles to be observed, there must also be sustainability in terms of building materials. These properties are as follows:

1. Desirable mechanical properties (durability and strength): A stable material against external forces and internal stresses must resist well and can provide durability and stability to the comfort of its users for a limited time. Lightness of the materials is also important because the light structure during the earthquake is less damaging.
2. Climate Properties and Comfort Provision: Sustainable materials must withstand weather conditions such as humidity, air pressure, temperature fluctuations, heat, and so on, and provide protection against sound and harmful forces.
3. Eco-compatibility: Sustainable materials must be re-usable after decommissioning, decomposition and return to the nature cycle. Since the environment naturally absorbs the waste, it should be possible to use these properties.
4. Suitable type and ductility: Sustainable materials should respect human beings and give them the right to choose, hence they must be sufficiently diverse in design, shape, color, mode and....
5. Possibility to be repaired and reconstruction: This should be possible without the need for whole destruction in the shortest possible time. If sustainable materials need repair and restoration, they should be easily repaired and rarely need to be replaced or destroyed.
6. Possibility of production with a minimum of time and cost: Sustainability involves availability, cost-effectiveness and ease of use, so it is possible to produce sustainable materials at any time and place, and mass production is also feasible [34].

Globalization, at the present time, basically implies the notion that no one is immune to, or opposes, the consequences of the expansion of modernity, such as the risks of nuclear warfare or damage to the environment [33]. This means that, regardless of sustainable architecture, buildings are built that have a more global approach than regional. This is one of the current problems of buildings of the current global architecture.

Culture is another factor in the intermediary of human life and means of its adaptation to the environmental conditions through which man adapts himself to nature and governs his will on the environment. In other words, culture is "the essential reflection of human encounters with the environment and other human beings" and is the creator of the mental life and the system of social action of man. Unlike other organisms, in harmony with the environment and the energies of nature, human beings make culture as an external matter between their own organism and the external environment, and as a result, culture becomes the most important means of its incompatibility. In this way,

culture is a system consisting of ideologies, ideals, intellectual methods, energy systems, objects, objective tools, political, social, and a network of social behaviors and practices that pass from one generation to the next [35]. Sigmund Freud believes that culture is a collection of all the abilities and issues that divert our lives from the life of our ancestors, serving two purposes, protecting human beings from nature, and regulating human relationships between individuals [5]. In addition, the identity of one of the other characteristics of sustainable architecture is considered to be the lack of proper use of nature, community and culture.

Studies have shown that the identity of past architectural works is a reflection of human values in the architecture of architecture. But one should not rebuild monuments in the form of traditional architecture works by building an architectural identity. Because traditional architecture has been adapted to the needs of traditional times and their rebuilding in the present will not be in line with the requirements of contemporary times. But one of the most basic criteria of traditional architecture is their adherence to the principles and principles that have been taken to integrate with the climate and the environment. Finally, observance of the set of these principles gives the native architecture of each region a special shape and identity, and today it must continue with regard to the environment and energy in the building with the aim of establishing a sustainable architecture [5].

The concept of identity is generally examined in two periods:

1. The first period is ancient, in which "natural laws" and "cosmic order" were considered as the main criteria for identification. In this period, man's relationship with nature, the moral and political conditions of society, was influenced by the cosmic system and natural laws [37].
2. The second period relates to the time when religions find a universal form and structure. This period is symmetrical with the domination of Christianity and the beginning of the Middle Ages in Europe and the emergence of Islam in the Middle East, in which God axis, replaced with cosmic axis. During this time, the gigantic man of the myth from the objective truth to the subjective concept in the mysticism of the East and some of the western schools manifested in evolved man that both are the beginning and the ultimate goal of being, and in the East and the West in the form of Christ, Krishna and Buddha appear. What Meister Eckhart asks is: All the grains are ending to wheat; all jewels are gold and all creatures to man and nature [39].

Thus, looking at the human relationship with nature in history, the principles of sustainable architecture, and especially the concept of identity and culture in sustainable architecture, conclude that the neoclassical postcard architecture in contemporary Iran violates the principles of sustainable architecture. This architecture is remarkably different from the traditional architecture of indigenous and stable Iran using unconventional stones, cements and other materials, each of which has its own environmental hazards. Carbon dioxide released during the production of cement and rock minerals that are destroyed due to the ever-increasing use of rock and other components of the building are evidenced by this claim. Also, this architecture is not a reflection of Iranian values throughout history, and continues to spill over the architecture and values of Greece and Rome. Iranian culture and identity are concepts that step by step, with planning and culture, can progress in the direction

of sustainable architecture and energy saving and other ideal global horizons.

10. IDENTITY IN ARCHITECTURE

In this article, the meaning of identity is the manifestation of culture, civilization, attitude and system of a nation in its architecture. Throughout the history of identity, there have been many different cultures that have tried to identify themselves in this world with the knowledge and art they possess, in which this art and science were shown in the architecture of those people. For example, by examining what our ancestors have left, we can have an understanding of their way of life and their world, which helps us understand the value of the past.

The concept of identity in architecture for the first time was drastically raised after World War II. This discussion at the first stage was a criticism. In the 1960s to 70s, these critiques have become more widespread and criticized the construction of large residential projects and the impact of the built environment on individual behavior. Thereafter, these criticisms also recognized the human needs that shaped the patterns of the design process.

Conquering the attitude of globalization and modernity led to loss of sense of belonging to the place in people and formed non-place sense in societies. In this way, as explained earlier, culture has undergone fundamental transformations by changing values, and many of the basic definitions and concepts have changed. As an example, Le Corbusier's definition of home is a machine for life that transforms the concept of home and location from a constant phenomenon and giving identity in traditional view into variable and unstable phenomenon that is easily interchangeable.

Architecture is an art of creating space for human beings, so the arts and culture that emerges in architecture represent the identity of the people associated with it.

11. IDENTITY IN CONTEMPORARY WESTERN ARCHITECTURE

With the formation of new countries that were governed by written rules in eighteenth century, a new evolution was created in Europe, which had just come from the power of the church and the kings, and based on what the classical Greeks and Romans left behind they were trying to build countries that sought to shape the national identity. Newly emerging countries such as Germany and the United States, as well as France, in which revolution happened there following the intellectual ideas, were sought to build a new civilization based on what they thought was perfect. Also historic cities and people's interest in them led to build with a national identity but with classical principles, that were following the form and plan of the surviving buildings of the classical period. Architects after Baroque and Rococo sought a new style to personalize them and represent the governments of those countries.

In a period where the interest of scientists and artists became more and more popular in the classical world, following was the neo classical style, which had both a nationalist identity for the people and dignity for the government [40].

12. IDENTITY IN CONTEMPORARY IRANIAN ARCHITECTURE

In the 1960s, with the spread of social trends and the emergence of debates on the identity and revival of historical contexts internationally, the domination of the modernism gradually faded

and replaced by new trends. The impact of these developments in Iran has also led to theoretical and philosophical debates, the holding of architectural congresses, with the presence of the architects of this trend, including Louis Carré and Alvar Alto, and the change in the educational system of universities. The physical manifestations of these developments can be found in the works of architects such as Nader Ardalan (Imam Sadeq University Building) and Kamran Diba (Contemporary Art Museum, Niavaran Cultural Center), whose works are often characterized by titles such as regionalism or context-oriented postmodern. The main characteristic of this style can be seen in the presentation of the integrated view and attention to the components of culture and place, which is reflected in the form and function of these works, but inappropriate understanding and a simplistic approach to this style also led to the emergence of new vulgar species in modern style and traditional decorations, known as national architecture. (ibid, 102) During this period, people like Foroughi and Naghizadeh, as the second generation of Iranian intellectuals, tried to translate and compile the book, Provide a clearer expression of modernity and transform the cultural space of society and, on the other hand, along with Pahlavi's modernization and modernization policy and the establishment of civil institutions such as the University, to systematically modernize the Iranian society. The characteristic of this cultural process can be relied on nationalistic and modernist thoughts based on rationality, which sought to tolerate Western civilization by obtaining foreign civilization and preserving the Persian language [32].

During this period, with the arrival of some foreign architects and the return of a number of educated Iranian architects, the country's architecture for the first time witnessed the presence of European styles, patterns, techniques and materials. One of the most popular styles of the course is the German modernist and expressionist architecture of the 1930s (railway station building, hotels, stores, universities, royal palaces and villas). The so-called neo-classical architecture of Iran, with the direct use of the elements of architecture and decoration of the Achaemenid and Sasanian periods (buildings of the National Bank of St. Ferdowsi, the township and the Museum of Ancient Iran), European classical architecture with the direct use of the elements of European architecture and decoration (formerly the building of the telegraph house In the field of artillery), the eclectic architecture, using the classic European elements and Iranian decorations (Hussein Abad Square building), "semi-colonial" architecture, utilizing local conditions and materials (the work houses that were mostly made by the Germans in Iran)) And the continuation of the style of Qajar architecture, but with a tendency to extravagance (many of them Residential facilities) [12]. In the 1960s, with the spread of social movements and the creation of debates on the identity and revival of historical texts in the international arena, the domination of the modernist movement gradually dimmed and new trends replaced it. The impact of these developments in Iran has also led to theoretical and philosophical debates, the holding of architectural congresses, with the presence of the architects of this trend, including Louis Carré and Alvar Alto, and the change in the educational system of universities. The physical manifestations of these developments can be seen in the works of architects such as Nader Ardalan (Imam Sadiq University Building) and Kamran Diba (Contemporary Art Museum, Niavaran Cultural Center), whose works are often characterized by titles such as regionalism or postmodern context-oriented. The main characteristic of this style can be seen in the presentation of the integrated view and attention to the components of culture and place, which is reflected in

the form and function of these works, but inappropriate understanding and a simplistic approach to this style also led to the emergence of vulgar species A new style of modern and traditional decorations, known as the National Architecture [12].

As described, this physical turmoil was in some way a result of international circumstances and influences that affected the social and cultural conditions of the interior. Some developments, such as the formation of a critical flow of modernism and the outbreak of the Cold War that has occurred in the international arena since the 1960s, in line with the growth of the middle class and the expansion of modern educational institutions in Iran, the activities of traditional institutions such as the field, led The formation of another generation of intellectual culture in the country. The power of the left movement in the country, along with the existence of Islamic thought, played a major role in shaping this trend. This flow can be seen in the thoughts of people like Shariati and Al-Ahmad. Other features of this trend are the thought of returning and Islamic thoughts, identifying the ideological, political and moral principles of the community, and attempting to native modernity and fight against urbanization and the industrial system. The existence of negative thoughts towards the West and the attempt to achieve indigenous Iranian-Islamic notions prepared the intellectual space of society for a massive transformation that ultimately led to the revolution in 1979. The rapid spread of this information, as it causes a crisis in the identity of the person, also affects the concept of identity in architecture by affecting the elements, which causes the transformation and emergence of the crisis in it.

The advancement of computer technology in providing two-dimensional and three-dimensional architectural information, although offering many possibilities and increasing the level of architectural domination over space, has certain capabilities, for example, the ability to transfer concepts such as sense of place does not have. On this basis, there is a risk of reducing architectural effects to this two-dimensional and three-dimensional concept and to ignore some other aspects of the work. In addition, as evidenced earlier, the transformation in the field of information and communication can lead to the rapid development of false cultural patterns, which itself creates a new form of crisis. These patterns, which are based on virtual reality, have natural structures and natural and informative viruses, and with their captivating, appealing, clutter and non-material structures, it has a very high expansion capacity [24]. Expansion of such information can have a devastating effect on the concept of identity and lead to rapid expansion and aggravation at various levels of society. In any case, we can say that "ignoring history, traditions, values and patterns of life, neglecting the role of the user and emphasizing the role of the architect, non-compliance with spatial characteristics, neglecting the semantic and emotional dimensions, lack of attention Cultural patterns are recognized as the main causes of the emergence of the identity crisis by most theorists.

Case studies: In this research section, a number of buildings under construction or built in areas 1-3 of Tehran have been investigated. The studied buildings are selected from the Niavaran (Figs. 6 and 7), Velenjak (Fig. 8) and Yousef Abad (Fig. 9) areas. In these examples, the tastes of their builders are quite evident. These buildings, sold as neoclassical buildings to customers, are sometimes without the features of this style. These buildings have been studied in terms of the main features of the neoclassical style, such as the use of five classical methods and symmetry, and so on.

For more detailed studies, examples from different parts of

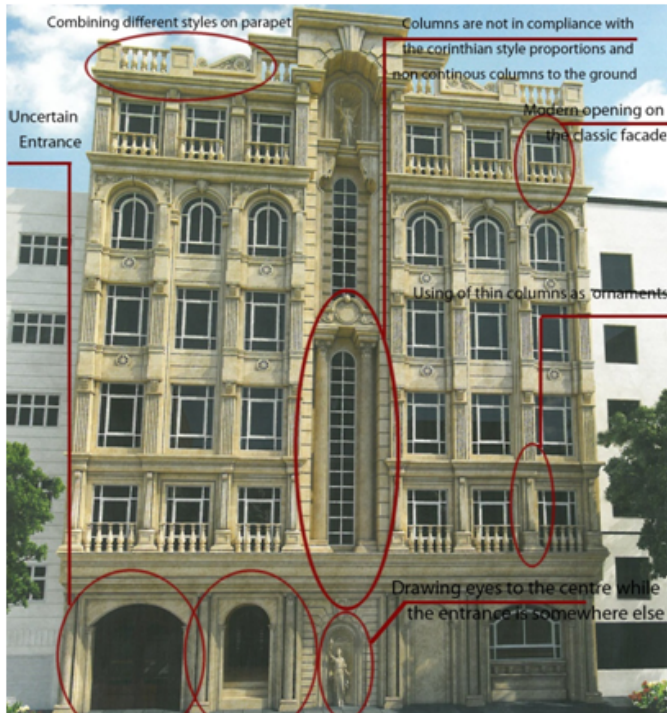


Fig. 6. Quasi neoclassical building located in Niavaran (author)

Tehran were considered. The buildings are often inappropriately taken from neoclassical style, which suggests bold economic issues and the emergence of acute cultural events. Given that the classical and the neoclassical Western architecture have consistent principles dictating their proportions, and the knowledge that changes in these principles are not permissible, we can see that in these buildings this matter is not been followed, and there is no connection between general and detail elements of the façades. In these buildings, the shell is tangible (Figs 6, 7, 8 and 9). In other words, the classical technique of Tehran with the Roman style, having commodity demands, which reveals the prevalence of fashion culture in architecture. Fashion in Tehran is also based on Western architecture, which even the existing structures are not similar in appearance to the outside. On the other hand, in this tendency and such tendencies economic is very bold. For example, designing a product is required that sell well. In the same way, this design does not need to be based on performance, but rather represents pretense, adornment and display of goods. This helps to turn architecture into a commercial product. The best construction method in Iran is undoubtedly the Iranian architecture with its ancient origins, but it has been forgotten due to factors such as lack of identity, interest in Western culture and the entry of profiteers into the construction industry. Also, the advent of classical decorations in Iranian architecture, which has recently become popular among the people, has prompted the promulgation of this quasi-neoclassical style in Tehran. Nevertheless, the authentic Iranian architecture with ancient pillars, arches and domes, that the use of it helps the beauty of the city, is neglected in these views. In the postmodern world, which combines different cultures, we see examples and decorations of various civilizations together. At present, Tehran's architecture is lacking in identity, but we can create architecture with identity using Iranian architecture

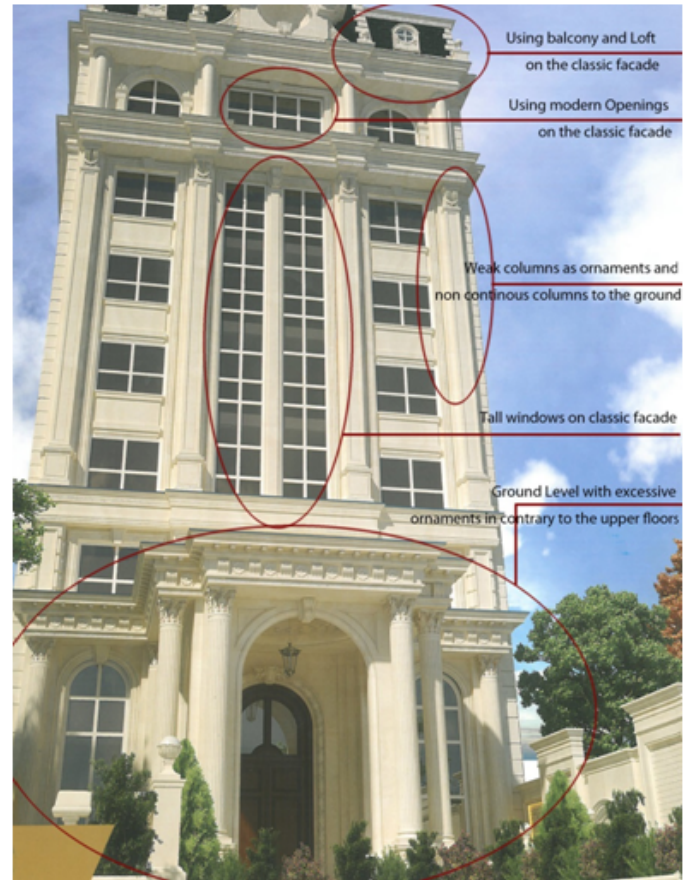


Fig. 7. Analysis of quasi neoclassical building in Niavaran (author)

decorations, as well as enjoying and being inspired by them alongside with Western neoclassical style.

In contemporary construction, some of the creators began to build buildings looking at other examples that they had not followed the classic principles. This matter caused strange with no style architecture called the quasi neoclassical in Tehran. In recent years, under the influence of the World Wide Web, information has been transmitted between humans, the effect of which has been evident in the newly constructed works of Tehran. Still, many of the buildings under construction, and many of the buildings that are added to the price as neoclassical, are not followed by any method. Finally, in Tables 1 and 2, the quasi neoclassical architecture with the neoclassical style as well as the principles of Western neoclassical architecture with the Western classical trend is compared.

13. CONCLUSION

The study of the neoclassical style and its prevalence in Iran can be useful in the following areas for the architecture, engineering, and construction industry:

- 1 Identification of inconsistencies and disturbances caused by the lack of proper recognition of neoclassical architecture and its roots in the Iranian buildings for architects and clients.
- 2 Understanding the reasons of this architecture prevalence in Iran and effort to respond to it and meeting the users' de-



Fig. 8. Analysis of quasi neoclassical building in Velenjak

mands in another way and in line with the original Persian architecture.

- 3 Examining the problems and consequences of the quasi neo-classical architecture in Iran and the reason for the opposition of the people with this type of shell and postcard architecture
- 4 Striving for the acceptance of sustainable architecture and energy saving in three aspect of environmental, economic and social amongst people and builders.
- 5 Explaining the importance of proper approach to the phenomenon of globalization and confronting with defeated Iranian architecture and the full penetration of Western culture into the East as a Third World

By examining the different styles of Western architecture that underlie the formation of neoclassical architecture, we conclude that in the architecture of these countries, the neoclassical style has been the logical and inevitable continuation of architecture which in their past existed with fixed principles and proportion. What is clearly seen is that in European countries the neoclassical architecture has used, as purely as possible based on the principles of Vitruvius and Palladian buildings and other architects of classic-era, and has become the new classic architecture in the world.

But in our country, because of the lack of processing and the exact search of the details and proportions required in these

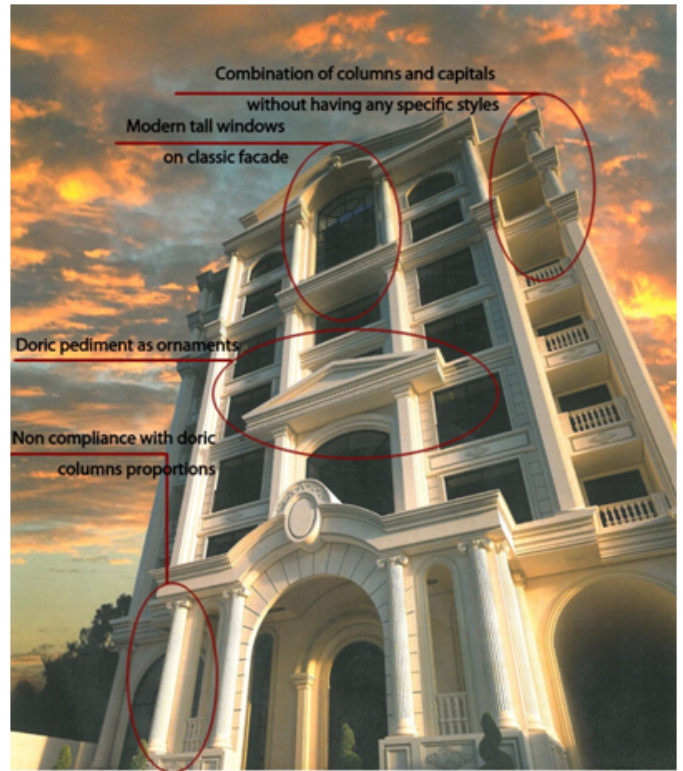


Fig. 9. Analysis of quasi neoclassical building located in Yousef Abad

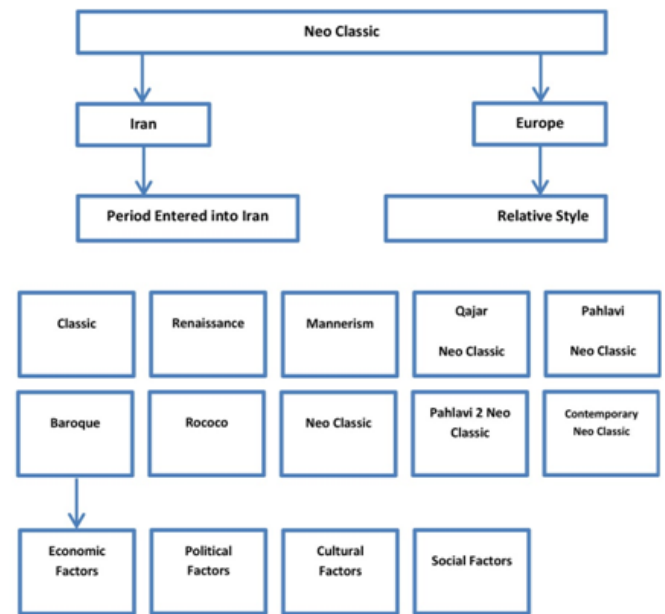


Fig. 10. Sum up

styles, and the mere use of the appearance and elements of this type of architecture for more sales and profits of the builders, completely contradictory elevations, shell liked and collaged and unrelated with the principles of sustainable architecture called neoclassical, it has emerged.

In the meantime, economic, social, cultural and political factors have contributed to this turmoil and confusion in the urban

Table 1. Comparison of quasi neoclassical architecture with European neoclassical (author)

	Quasi Neo Classic Style	European Neo Classic Style
1	Physical and graphical imitation of the western façades	The sequel of classical architecture and in the pursuit of modernization and perfection
2	Change the form and decorating of the building to the employer's taste	Having certain principles
3	The view of commodity and profitable oriented to housing	Use the best art of its time and implement it in the building
4	Looking for luxury oriented	At the same time, they are looking for a classic dignity
5	Build on the desired images	Follow measured and accurate proportions

landscape, especially in the homes of the wealthy classes of society.

In addition to this, what has become commonplace as the concept of Iranian identity among construction professionals is only the use of a market and a demonstration of the traditional details of Iranian architecture, regardless of the root and spirit of this architecture. Therefore, due to the lack of attention to the role of the user, spatial, semantic and cultural patterns, and energy saving criteria and sustainable Iranian architecture, this issue has not only not helped architecture, but also added to the turmoil. Finally, with the advent of the phenomenon of globalization, the tendency of many classes of society to luxury and diversity, the beauty of symmetry and proportions of European neoclassical architecture, the tendency of people to this type of architecture seems to have increased, and the attention of experts and authorities in the correct way is to organize this desire and to be consistent with the goals of sustainable architecture, which, like other countries, the neoclassical architecture of Iran continues the logic of the original architecture of our country and to meet the expectations of its users.

Table 2. Comparison of the Principles of Western Neoclassical Architecture with the Classical Trend in Contemporary Tehran (author)

Considered Factors	Principles of Western classical and neoclassical architecture	Classical trend in contemporary Tehran	The role of the investigated factor in contemporary era
The classical principles and the system	Matching the entire building with these principles	Ignoring the classic principles	Merely inducing the classic look of the building
Ratio of the effect and the context	Accordance	Separation from the field	An indication of fashion culture in architecture and the integration of architecture into goods and indicator that house belongs to a particular class of society
Style application	Neoclassical application in government buildings and ceremonial buildings, simplification of principles and details in residential use	Often in residential buildings with great detail	An outstanding economic and architectural perception, such as a commercial product More conspicuous in terms of appearance and performance than its
Applying technique	Seamlessly	Weak connections of elements and stone statues to the facade	Symbolic and collages outer shell
Human scale	Attention to the human scale (part to the whole)	Ignoring the audience	Merely inducing the sense of grandeur and the significance of the facade

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