

Professional scientific sessions for art, architecture and urban planning Thursday evenings

Held in: Conference hall of Herampey Consulting Engineers

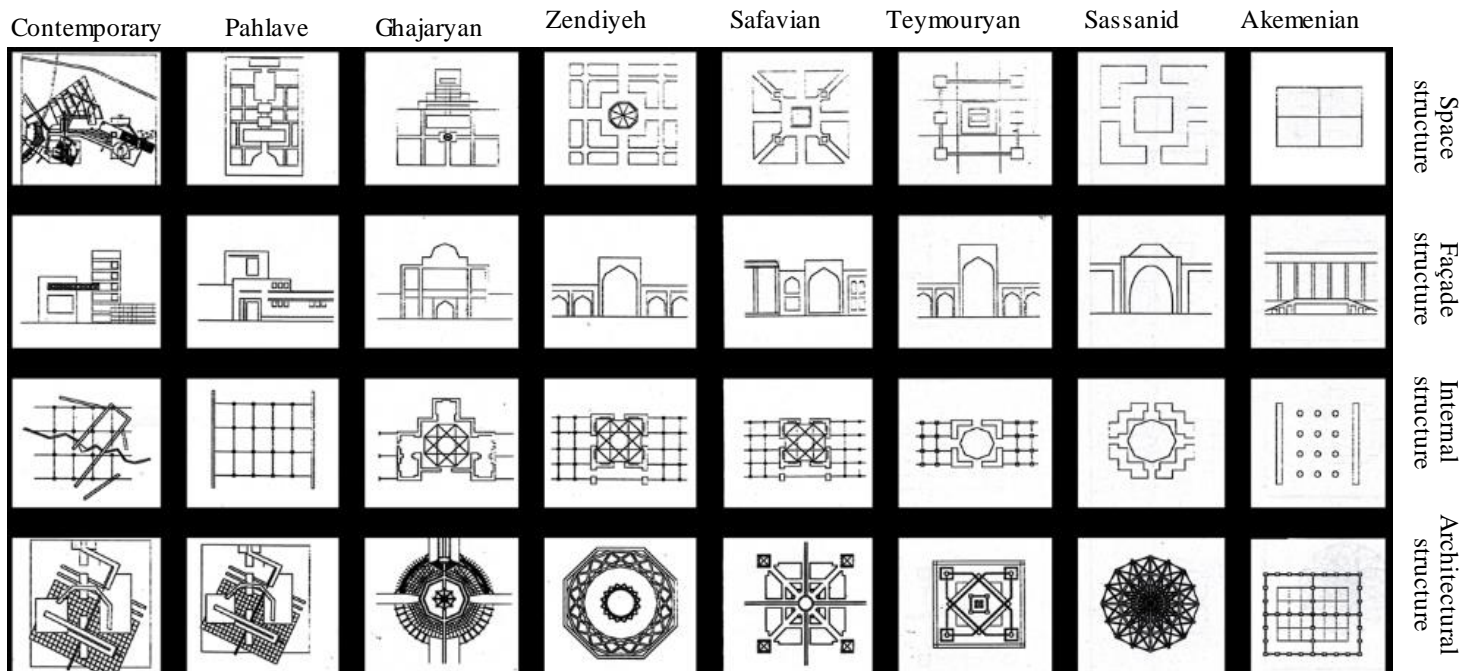
Date: 26.06.2014

Title: Iranian contemporary art and architecture (1)

Speakers and panel members: Mr. V. Ghobadian, Mr. F. Parsi and Mr. M. M. Mahmoudi

The first speaker was Mr. M. M. Mahmoudi, considered that the Gnosticism philosophy wisdom logic technology and the realization are commune manners in contemporary architecture all around the world. He added that in most of the countries, in all the times looking to the ancient architectural examples being inspired by those examples using the basis of the logical and philosophical principles using the latest knowledge's of technologies created a new style, that in fact was considered contemporary architecture of the time. During the different eras the political, economical and social events influenced the architectural design process. Giving an example Mr. Mahmoudi showed how in some eras the Iranian architecture has military characteristics, in other eras is delicate, in other eras it is looking to foreign examples and in some cases there is a return to the traditional architecture.

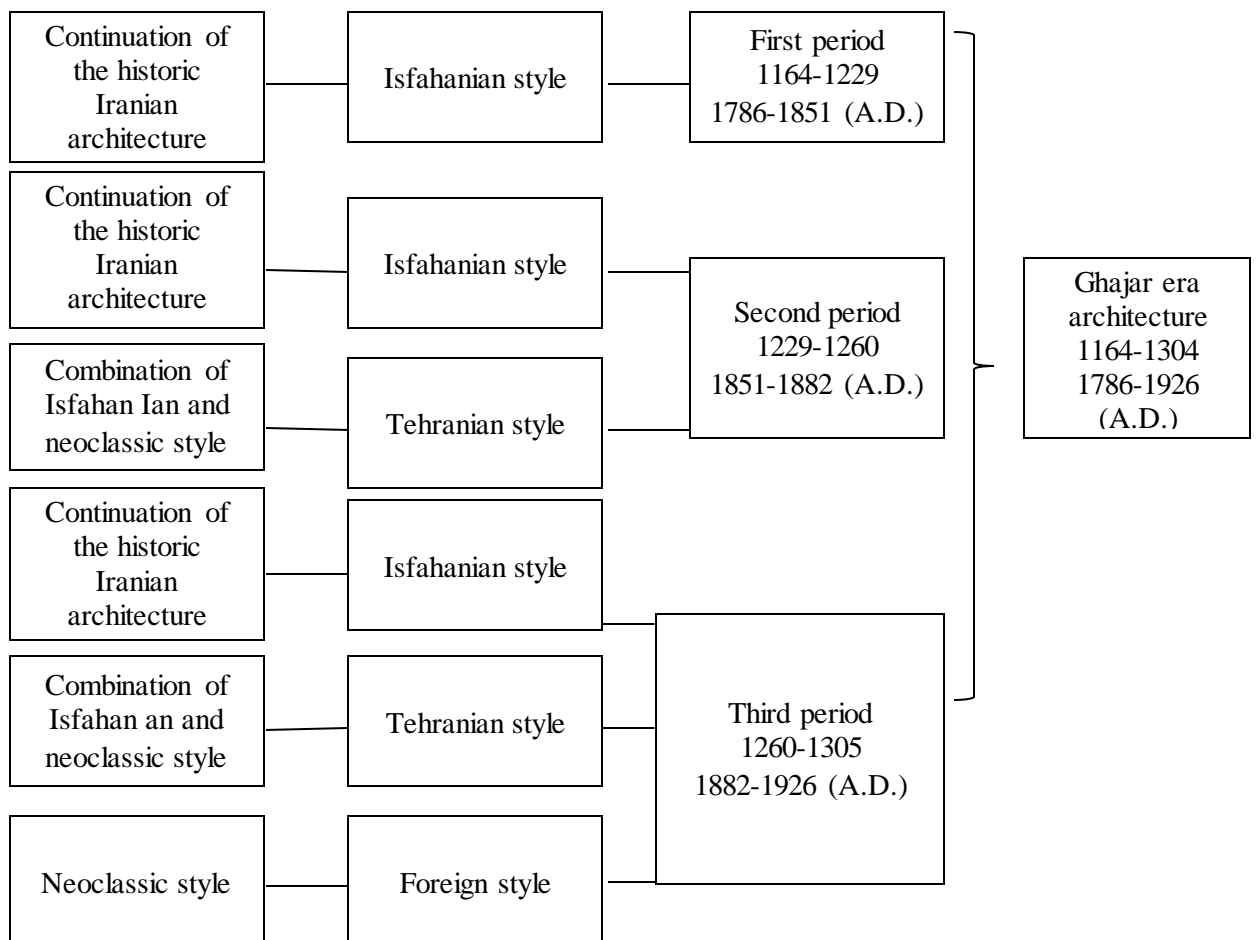
The changements process in internal and space structure in Iranian architecture in different historic eras.



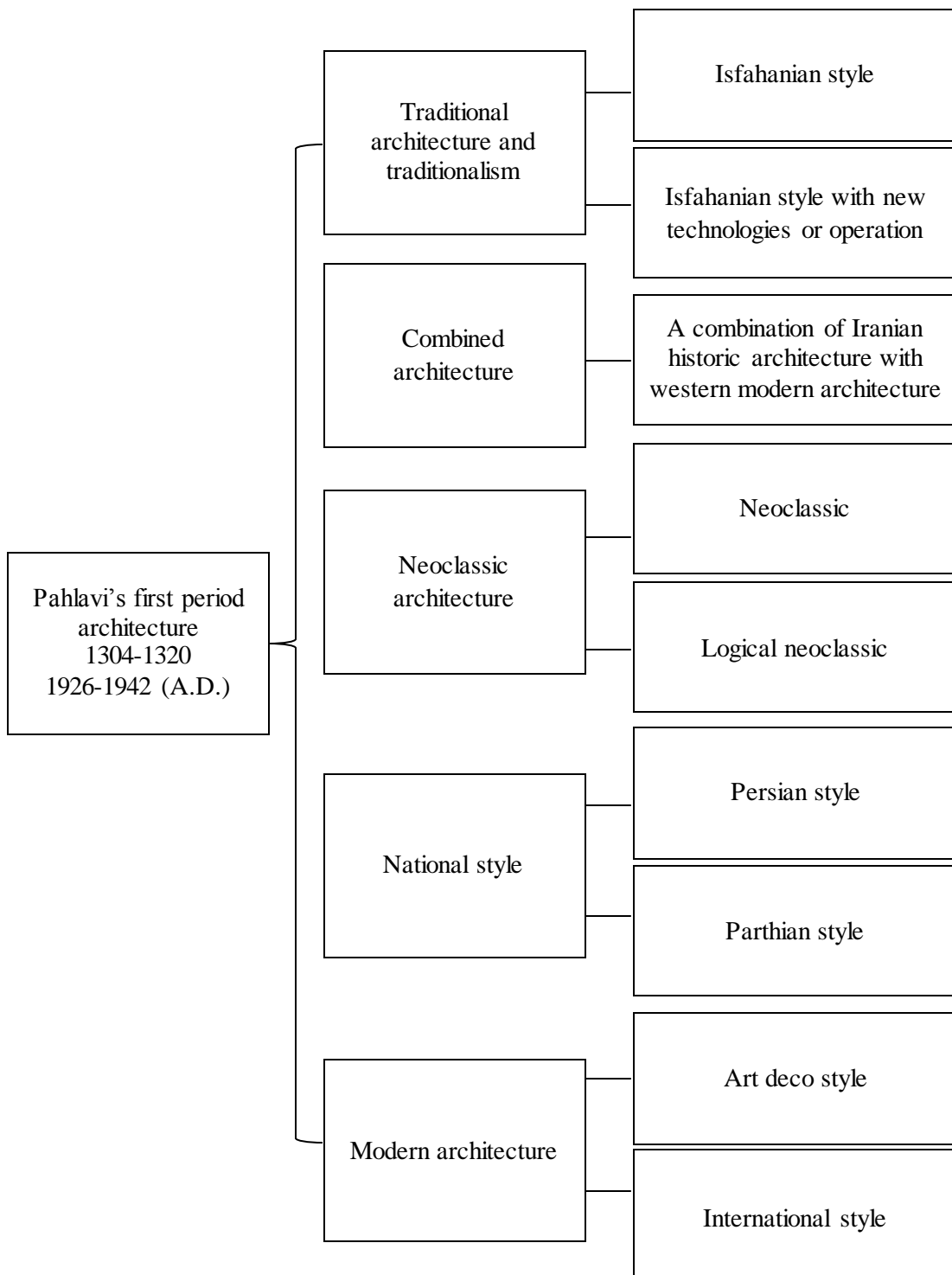
Geographical, political, military, cultural, popular, racial, technological, climate...and architectural areas.

The second speaker was Mr. V. Ghobadian, Beginning his speech he stressed the importance of typology because it is the base of the knowledge in his opinion. The Iranian architecture has not been well studied and identified, the contemporary architecture is a strange architecture for the operators. Mr. V. Ghobadian explained how a German delegation during the Pahlavi era (Reza Shah) composed by 70 persons and headed by Altar pop came to Iran and after the identification of the Iranian architecture for the first time, prepared an 18 volumes study dedicated to the Iranian architecture. These studies were followed by A. Godard and his wife- he was the first rector of the Tehran's fine arts university. They dedicated studies to the Iranian architecture in a book dedicated to the Iranian art generally. The first Iranian who studied the Iranian architecture's typology is Mr. Purina. Mr. Ghobadian noted that there are similarities between the three mentioned authors, all of them studied the Iranian architecture until the Ghana era and concluded that the Iranian architecture's fall was the same period.

Mr. Ghobadian classified the Iran contemporary architecture in three periods first the Ghana period, second the Pahlavi period and third the Islamic Republic period.

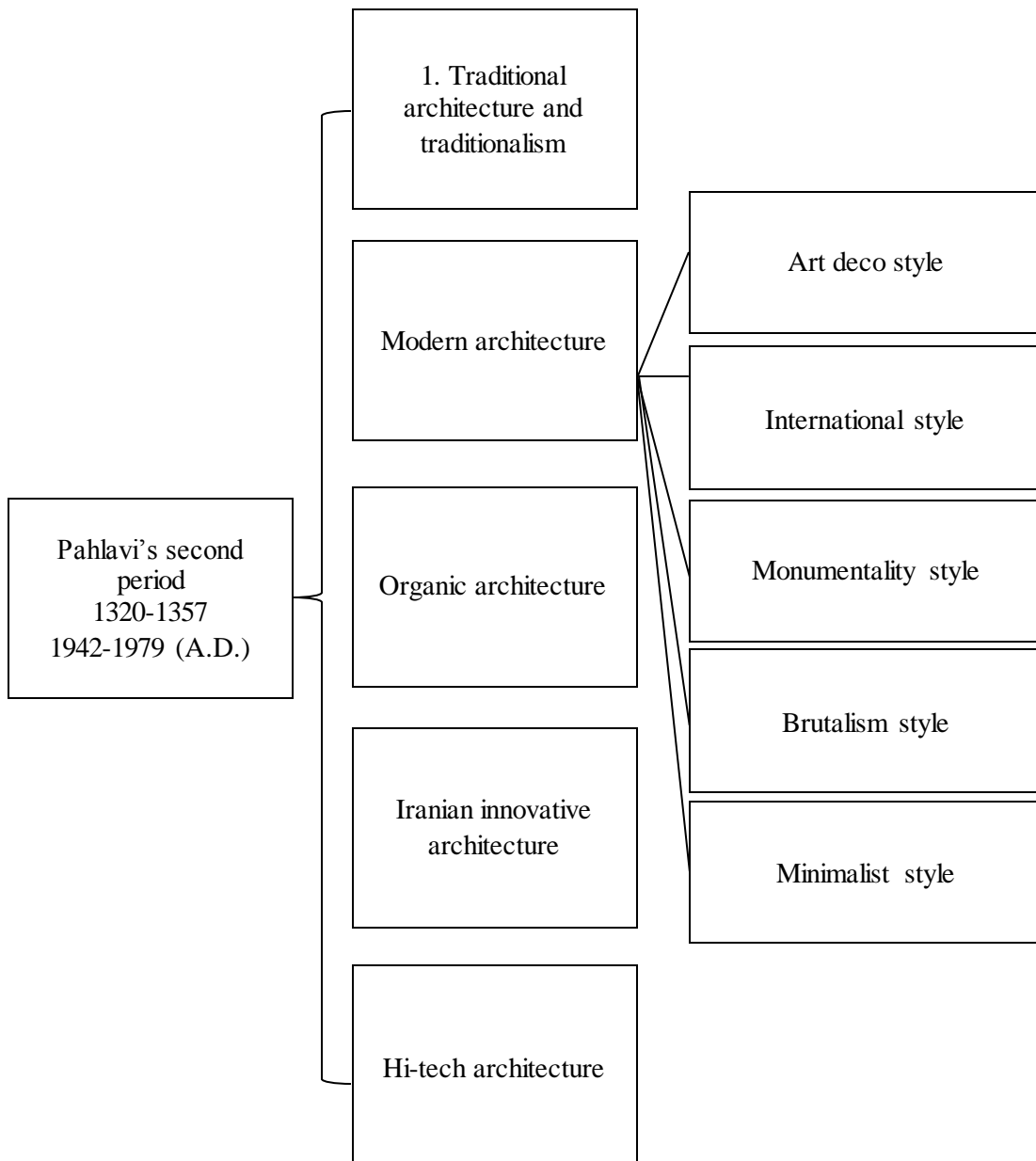


Mr. Ghobadian explained that the Golestan palace (in Tehran) is an example of the Isfahanian style of the first period. In the second period when the society is bipolarized the commune people continues to use the Isfahanian style meanwhile the aristocracies use a combined style of Isfahanian and neoclassic style. One of the first examples of this combined style is the Drool Fonoon School and the shams-of-emareh building. During the last period of Naser-el-din kingdom is the entrance of National Garden that no national identity and has a foreign and neoclassic style.



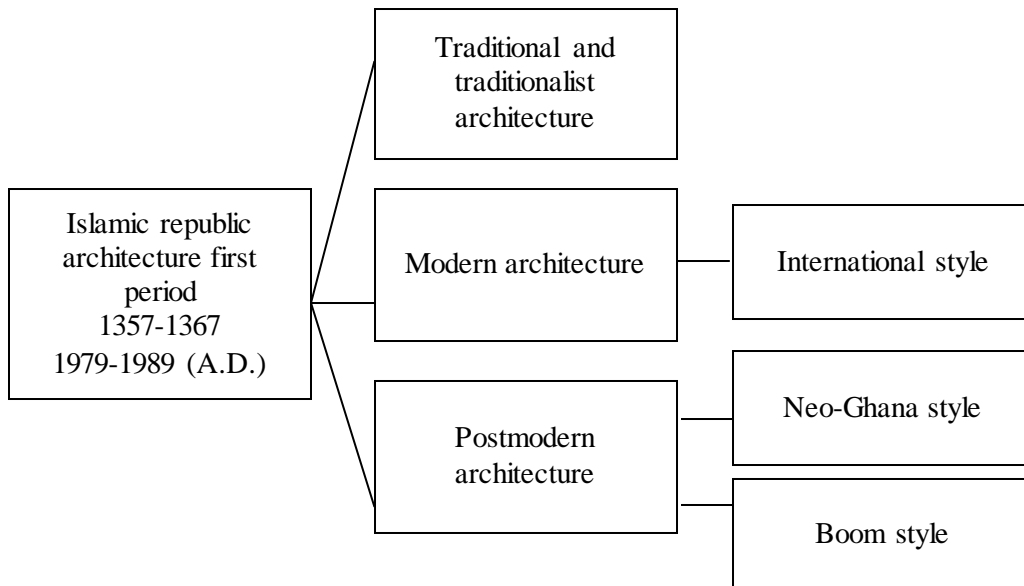
During the Pahlavi's first period we have a new traditionalist style that is different from the traditional style. In this style the appearance of the building has a traditional aspect but the construction implementing itself is not traditional. An example is the Marmar palace built for shah Reza where the cupola is made out of Isfahan glass by masters but the structure is made out of steel. The best example for the combined style is the national council building. During this period the neoclassic reached its highest position with the Hassan Abad square construction. During the shah Reza era the national feelings are protonated so there are many examples inspired by Akemenian and Sassanid architecture.

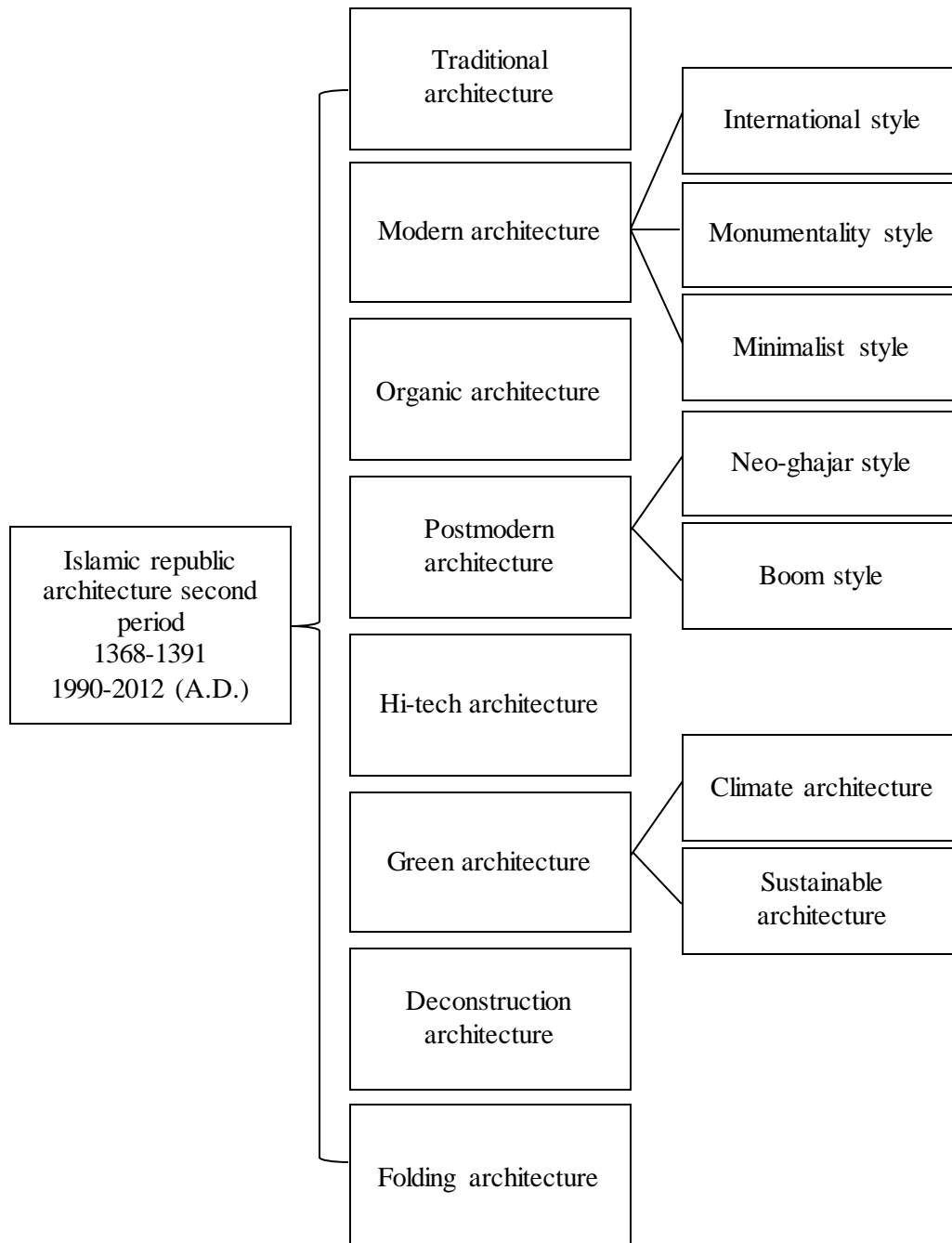
The last style of this period is the art-deco in modern architecture. The best example is the building of Anglo Iranian Oil Company (actually the foreign affairs ministry building)



There are five levels in Pahlavi's second period

1. Traditional and traditionalist architecture like Hoseyniye reshod building made with traditional structure but with modern implementing way.
2. The golden era is in this period art deco style like radio city cinema minimalist style like the prayer room in Mallet Park. Brutalism style like the Pahlavi club in Shiraz University.
3. The organic style like the Shams Palace in Karaj.
4. The innovative architecture that is headed by H. Syphon who better represented the Iranian identity heritage. The examples are the mausoleum of Bon Ali Sina. The city Theatre the Tehran's university entrance, the Azadi square and the modern arts museum.
5. The separate buildings like the Tahiti stadium or the TV. Building in Mashad.





During the first period of Islamic republic there are three styles that are traditional and Traditionalists modern and postmodern styles. One of the most important examples is the Imam Khomeini praying complex (Masala).

The second period which is after the war and it still continues when there is a boom of constructions, development of architectural universities, competitions architectural books and magazines. In this period the styles are increased. We can mention the organic architecture, (Djamshidiye park) separate architecture (Imam Khomeini Int'l

airport), green architecture (financial controls' building), folding architecture, (Mallet cinema) art the most in anger styles in Iran.

The third speaker was Mr. F. Paris, who began his speech posing a question about Tehran's identity, is Tehran an ugly city it must have an identity like the Safari Isfahan or Ghana Tehran? Do the Iranians have a specific identity and the people has a consolidated identity? Who has to decide for the formation of the identity of the society? In his opinion the Iranians don't have a consolidated identity and in many cases we can observe contradiction's Mr. Paris expressed the idea the identity is different from national and historic feelings identity means "to be". He believes that Tehran is a beautiful active, alive city and it is moving with a high speed. In this context the designers don't have the principal role but who is using this city so every user decides the architectural direction that he pretend to realize. Mr. Paris believes that in a building there are two levels of quality the first is the standards that have been respected during the construction phases and the second is the artistic quality or standards. So we can divide the beauty in two categories where in the first category is nice what the people believes in it's qualities and in the second category we can consider the real artistic qualities.

What in his opinion is important is the maintenance of the historic building with their characteristics so when a visitor enters in those spaces, they can feel good and part of that structure and culture. The people must have the liberty to choose, decide and after that to criticize. In the case of the architecture this approach will help to improve the quality and characteristics.