

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

Held in: Conference hall of Herampey Consulting Engineers

Date: 03.11.2016

Title: Architectural contemporary patterns with a proper identity

Speakers and panel members: Mrs. S. Arasteh and Mr. S. Fallahfar

The discussion of the 69th session regards the architectural patterns with their proper identity in the historic texture that includes three projects that are the project of Darvazeh Qhar, the city of Zahedan and the port of Gonk. Mrs. S. Arasteh said that an architect or a researcher needs to know the past experiences, but unfortunately this argument has been usually ignored or completely denied during the past years. Talking specifically about architecture and urban planning, she considered the above mentioned professions in two groups, the firsts are who don't believe in their capacities and prefer to copy, denying the local experiences and chant for the global examples. The second group knows its heritage, study it and makes researches and arrives to theory concepts, so it creates its own architectural product.

Mrs. S. Arasteh believes that in the modern era what counts in architecture and urban planning is the concept of quality in the physical and spiritual levels of a building and a city. Everybody is trying to reach higher levels of quality, which gives us a sense of vitality.

Trying to give a new explanation to the concept of tradition, she asserts that in reality tradition is the use of historical patterns, as T. Ando does or many architects do in Iran, transforming the tradition adding something new for a nice work. In other words taking from the past, adding some elements and take it to the present.

To better present the argument Mrs. Arasteh reported the thoughts of famous experts on the matter, like Mr. Nasr, Mr. Shaygan, Mr. Soroush, Mr. Shariatzadeh and Japanese t. Ando.

Mrs. Arasteh expressed her intention and need to see the Iranian architecture updated, having a look to the past heritage. She asked herself what happened to the Iranian old buildings that contained local identity specificities, because they were used by many generations of the same family. She believes anyway that what really counts is the architectural product that aims to give representative elements to the society.

Talking about the Darvazeh Qhar area she gave a general presentation of the quarter, where at the same time the people has an active social life in one hand and in the other hand many social-economic problems create difficulties for the inhabitants. Mrs. Arasteh presented the projects that the municipality of Tehran tried to increase the life quality through their implementation, paying attention to different aspects of the inhabitants life, specially the social, economic and security aspects. In her opinion even though there are many constructions in the area, but because they are not built with high quality characteristics, the area is not able to upgrade its social and urban position in the city. Of course the urban authorities are trying to put order in the area, imposing some rules to the builders of new buildings, but a lot must still be done.

Talking about the city of Zahedan Mrs. Arasteh presented the history of the city, that is 100 years old, a city that is built by the people of Yazd, so there are many similarities between the two cities. The city is located in an area near Afghanistan and Pakistan, the local people speaks Farsi and Balouchi languages. Unfortunately most of the architectural heritage of the city has been lost. She mentioned just the city museum and the fortress that are in better conditions. What sadly characterizes the face of the city is the poverty that the people has to face and fight. She shown some interesting examples of the doors and entrances of the houses that mostly have just one story.

Mrs. Arasteh presented the port of Gonk that is located in the Persian Gulf shores, in Hormozgan province. The city has a well maintained urban traditional structure and most probably next year it will be presented to the UNESCO to be registered as a world heritage. Fortunately the quality of life and jobs, the beauty the originality, the social security, the presence of religious structure, the green and sport spaces, all give to the city to be considered a well built and balanced city in the region.

The second speaker was Mr. S. Fallah who said for him means art and not the building process. He believes that during the past years we have lost the ability to focus and about simple phenomenon without complicating them. This is the reason that in the field of architecture and urban planning many simple principles have been ignored, creating huge problems.

Talking about the problems he said that it is a problem that the faculty of architecture has been shifted to the technical faculty, where many of artistic aspects and contents of architecture have been ignored. This gap has created problems for the production and creation of final products that should enrich our society, meanwhile happened the opposite phenomenon. In his opinion in the Iranian universities the concept and comprehension of tradition are not clearly thought to the students, because in many cases we confuse the idea of tradition when we talk about a monument that was built in the ancient era. He report the case of Sheikh Lotfollah mosque or Qabus dom, where the architects introduced absolutely new elements and concepts when they created these monuments, ignoring the traditional concepts of their time.

Mr. Fallah asserted that to understand where we are and where we are going, we must know where we have been. We must understand what exactly means an architectural concept or form, because they can have different aspects and contents.

Mr. Fallah talked also about Iranian painting of the last 50 years, when many painters thought that it was enough to copy western painters and schools, to become part of that movement and artistic way, meanwhile they didn't try to penetrate and understand the spiritual and cultural values and bases that in West the artists tried to assimilate. The mentioned problems are the main reasons that don't let the Iranian architecture to develop and go further.