

The Role of the Scale -Measure-Distance in Achieving Unity in the Iranian Architecture

Mohammad Mansour Falamaki

Professor of Architecture, Department of Architecture, University of Tehran and Islamic Azad University – Central Tehran Branch, and Founder and Director of FAZA Scientific and Cultural Institute, Tehran, Iran, mansour.falamaki1313@gmail.com

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EXTENDED ABSTRACT

1 INTRODUCTION: Research Aim and Objectives

From Architecture to Urbanism, the concept of unity can be defined as integrated with a spectrum of physical-to-intangible factors raised from or affected by each particular context. To this end, this investigation aims to introduce a three-fold incorporated analysis about the scale, measure and distance in the past and present of Iranian Architecture. First, a profound introduction is necessary to consider the underlying antique manner of living in Iran. This research depicts an analytical vision of thoughts about the use of time and space in architecture as well as in the urban and social life of Iran. Considering the built environments in the diverse parts of Iran, including the majority of villages and cities, clarifies that the six universal directions of space have already formed the manner of fundamental Iranian thoughts about the time in architectural units, urban and constructed environments.

Second, the paper elaborates on the unique manner of architectural design in the various regions of the country, in which the physical space is understood by every single individual who in turns considers the time with his or her personal feelings accordingly. Third, the concept of time is regarded as a key for comprehension of the architectural space within the Iranian context. These three basic but fundamental elements can be perceived in any architectural realisation, from houses to public baths, religious architectural compositions and ceremonial places, and in various regions of Iran while indicating an active role in the urban human life of Iranians.

2 NEW TIMES AND MODERN CONCEPTS OF THE IRANIAN ARCHITECTURAL URBAN BEING

In the Iranian context, it seems necessary to appreciate that, after around four decades of the Constitutional Revolution of Iran –that mainly originated in 1907 and led to cultural revolution or Iran– the new active and modern life started to grow and subsequently, the Iranian modern architectural life began to diffuse throughout the country. Considering the actual situation of architectural production in Iran, one can observe that a generalised matter exists in the essential and practical vision of production and thought. In this generalised system, however, the models and fundamental thoughts with origins of the European style of Architecture can be easily found. Further development of the analysis of this matter has already formed the basis of many contemporary pieces of research to create new and different models for future Iranian Architecture and Urbanism. The national and/or international thoughts and studies clearly demonstrate this explanation (For further details, please see, for example, Benevolo, 1971; Falamki, 2020; Novello et al., 2005).

Referring to this point and with the reason of creating new approaches in this evolution, this investigation studies two critical issues in the general thoughts and the real world (theory and practice). First, the paper argues the production of scientific and cultural books, which in most cases, follow the theories and notes despite the capability of obtaining average energy for their realisation. Second, the paper delineates the matter of the new-modern architecture, which can also potentially be realised in other countries.

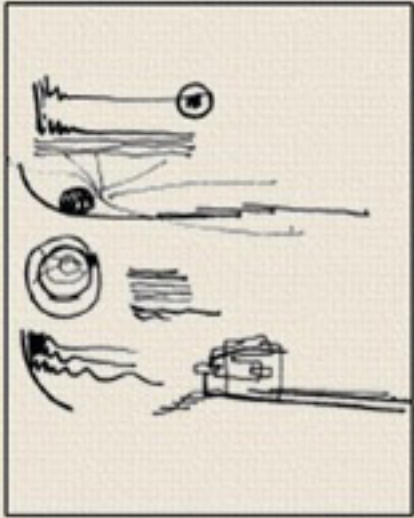
3 UNITY: FROM PERCEPTION TO CREATION IN ARCHITECTURE

In both scopes mentioned above of analysis, three main issues need to be foregrounded, including 1) the active presence of the six-directional consistency of architectural space in all formats of creation; 2) the time as a prominent factor or element for the realisation of human-active determinant formation of architecture and space; and 3) the scale as a matter of architectural thought which can be acknowledged as the third fundamental element for any architectural cooperation with its quality of unitary existence.

This research introduces three elementary and fundamental parametric senses of architectural creation as an essential platform for achieving unity. They will create the underlying bases and conditions for developing physical, functional and communicational qualities of the theory and practice. Subsequently, these three bases can be considered as an introduction to what will be illustrated as the main findings of this investigation, or more precisely, the critical thesis in this argument. This thesis appreciates the role of time, measure and distance as the primary but chief elements in creating and perceiving the meaning of architectural creation, whereby it is considered as an elementary unit for the creation of architecture.


As an additional point, it is worth noting that while an architect tries to represent his/her final product as a united object, he/she needs to demonstrate a parallel, simultaneous and/or convergent procedure incorporating three scopes. These three domains include: 1) the formative elements or themes should be either identical, equal, equitable, or with a unified structure; 2) the outcome unified structure (of the previous section) should be robust and vigorous as well as dynamic even in its most initial stages of the formation of the underlying basis and foundation; and 3) the final imagination, perception and the spiritual synthesis of the audience should be united with himself/herself. In addition to architecture, this three-fold process to achieve unity could be extended to other forms of arts, including but not limited to literature, music, painting, cinema and performance arts (for further reading, see Falamaki, 2014, pp. 27-55).

Some related Sketches



نقطه. ذره‌ای بی نهایت کوچک از کالبد معماری

A dot as an infinitely tiny particle of an Architectural body

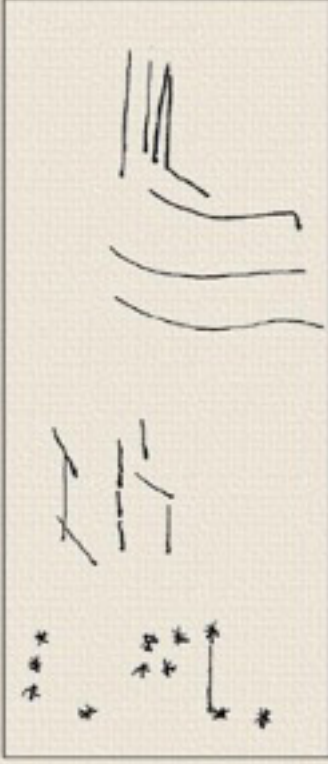


بر همه حال خط را باید کشید!
ز ساده‌ترین به پیچیده‌ترین
موجودیتی مفروض. دگرپذیر در صورت. با تغییر
بای بیننده

In all circumstances, a line should be drawn.... From the simplest to the most Complex....

An assumed existence... transformable in shape (appearance) by the alteration of the location of the audience (viewer)

A line, either as a straight one or with breakages and curves is appreciated as a "line" in the global literature; where there are no arguments about their "fabric" (material) or "scale", the principal debate is about the measure.

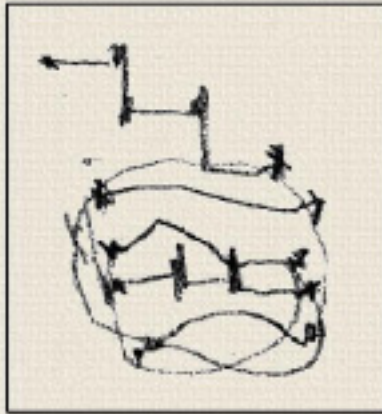


خط، خط راست، منحنیم، یا پذیرای شکستگی و یا انحنا. در ادبیات جهانی. پیوسته «خط» دانسته می‌شود، جایی که از «جنس» آن و «مقیاس» آن سخنی به میان نمی‌آید، اما سخن به میان می‌آید از اندازه. همگان خط را نامهربان‌تر از آن می‌پندارند، طول راه و دیگر شدن سوی آن را. مردمان با خط می‌نمایند، سبک و اندازه، اندازه و شکل خط را.

Line is a representation of a path by general public... the length and the transformation while reaching the next end of the line are the main tools by humans to illustrate a line. The succession and sequence of dots are the depictions of a line

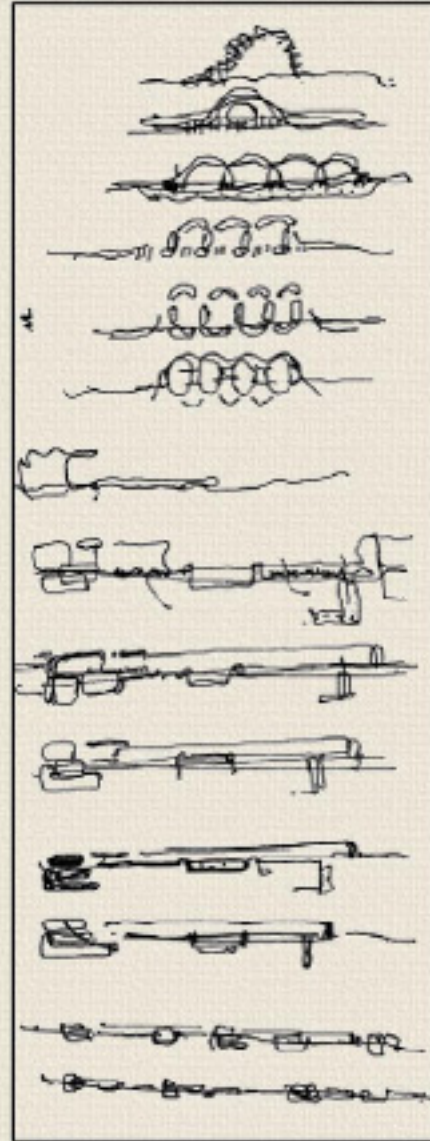
Figure 1: Dot and line, and their role in achieving unity (Source: Falamaki, 2020)

Space can be created as well as determined by means of measure, scale and distance... and it is only the human's reasoning (consciousness) that can comprehend these three in an absolute sense.



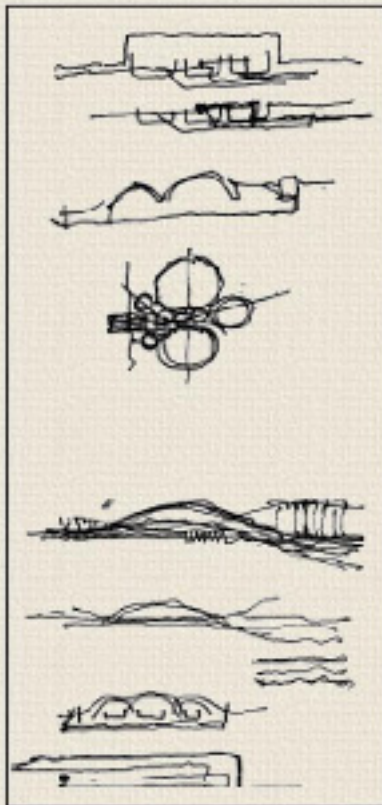
فضا از پیوندها و پیوستگی‌ها زاده تواند شد.
فضا از قدر تعیین اندازه و مقیاس و فاصله زاید، و این
هر سه را شعور آدمی زاده می‌تواند دریابد.

Space can be generated by interconnections and integrations...



شاخه‌های آبیختگی، کابندی، کاربردی، مفهومی -
شکلی، ساختاری و محیطی

Integrative (combinatory), physical, functional, conceptual, shape-based, structural, and environmental branches



گرم‌زدن، نقب‌زدن، کوک‌زدن، پیل‌زدن، دست‌دادن
Flouting (piling), digging, stitching, bridging, ...

Figure 2: Space, varieties of creation and branches (Source: Falamaki, 2020)

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