

# The Relationship between "Wisdom" and "Conceptuality" and its Effect on the Formation of Contemporary Architecture of Iran \*

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## ABSTRACT

The key problem in contemporary Iranian architecture is that of the fundamental differences with the content of traditional and post-traditional architecture. The present article sought to use the relationship between such concepts as "wisdom in traditional architecture" and "conceptuality in Iranian contemporary architecture" to define wisdom and conceptuality and determine their structural features in architecture. The research hypothesis stated the longitudinal relationship between the requirements of the traditional world in the form of religious and intellectual wisdom, known as "intellectual wisdom" and the modern world in the form of intellectual individualism and scientific and professional development, known as "scientific wisdom"; suggesting that conceptuality is a value-based approach in the world of modernity. This research sought to create a deductive and analytical structure between the traditional and modern nature of architecture to explain the extent to which the concepts constitute an architectural work from the perspective of wisdom and conceptuality. In its historical context (contemporary Iranian architecture), conceptual architecture has been "architecture of eclectic wisdom", underlying visual elements, and the originality of the image. Moreover, this article ushers in a new area for future researches, thus providing "neo-conceptuality" or "Intellectual new-conceptuality" modeling for Iranian architecture, as proposed by the author. Here, one would refer to the research-based design approach, i.e., "neo-conceptuality", by using para-models and parametric design methods which, in the critique of neo-conceptuality, it replaces "image" in "conceptualism" with intrinsic "features" and "theme-context" of the underlying context in the para-models; thus, founding a more inclusive approach for defining structures<sup>1</sup>.

**Keywords:** Wisdom, Conceptuality, Intellectual Wisdom, Scientific Intellect, Contemporary Iranian Architecture Identity.

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## 1. INTRODUCTION

Architecture in Iran is classified into two categories of "Traditional Architecture" and "Contemporary (pseudo-modernist) Architecture", which have originated from both traditional and modern civilizations, thus, representing two different forms of a phenomenon (Bani-Masoud, 2012, p. 287). Because these two types of architecture have specifically historic time and context, this difference can be shown as a transformative architectural nature of the land, rather than of its identity.

Because we believe architecture to have ensued from culture and civilization, and that architecture is not characteristically traditional nor modern, it thus enjoys its origins, values, and dimensions pertaining to the principles constituting its worldview (Ghehi, 2009, p. 393). The era of Iranian architectural development, a turning point in the life of architecture, dates back to the advent of modernity, the effects and teachings of modernist architecture coming from the West to Iran, during the late Qajar era and mainly in the first and second Pahlavi era (Bani-Masoud, 2012, p. 73), paving the way for the emergence of such notions as modernity, ecology, and nationalism. This trend laid the ground for contemporary Iranian architecture in the late first and second Pahlavi eras, revealing the most renowned architectural works in contemporary Iranian architecture. The imposed war ceased these developments, only to see architecture as we have nowadays. Considering recent architectural developments on a global scale, the lucidity and purity of Western architecture and even those of other countries with rich national, cultural and technical knowledge, seem to be lacking in the architecture of our country, which is due to two important reasons:

1. The gap between traditional and pseudo-modern (contemporary) Iranian architecture, having no coherent development.
  2. The absence of a systematic and codified system to regulate the architectural structure which, like the Iranian architecture back in the 30s and 50s, manages to utilize new technologies and draws upon new methods to develop and improve the traditional architecture.
- The critics of Iranian Architecture always look for the issue of identity and separation of modern architecture from traditional architecture, thus failing to take into account managerial shortcomings and pay attention to the products of the architectural education system, while using the modern architecture knowledge in this connection is a key issue. The critics consider the problems facing Iranian architecture to be inconsistent with the principles and standards of traditional architecture. This is when architecture is, per se, a function of culture and civilization and cannot follow the principles of old architecture in a diverse context. As the world was unfamiliar with the realization of modern architecture back in the 30s and 50s and lacked the relevant knowledge to utilize the building

principles, Iran enjoyed traditional architectural knowledge which was deemed to be a valuable tool for the architects so that they would be able to visualize, recognize and recreate the old architectural concepts within a modern architectural context; thus introducing such new concepts as "nationalist" and "ecological" to the architecture field.

However, as the contemporary architecture developments ceased due to wars and their aftermath, the Iranian architecture suffered some sort of polarity as a result of predominant western-style thinking or indifference; thus, breaking into traditional and modern architecture passively standing against each other. This led the modern architecture towards a lack of identity, with Iranian architects and their managerial as well as decision-making structure suffering from a lack of transparency and confusion when dealing with the problem.

## 2. PROBLEM STATEMENT

Architecture in today's world is undergoing a phenomenon known as conceptuality, extending to all architectural assemblies, from schools and universities to the professional architectural circles. In the meantime, the term concept and method conceptuality seem to have a vague destiny, leaving behind nothing except for insignificant outcomes for future generations. When involved in the designing process, the modern architect encounters several problems arising from expected outcomes and from the obligation to pay attention to the past as well as originality in architecture. This leads him to the abyss of confusion from choosing between traditional styles and modern styles.

As the article suggested, the reason for today's architecture failures is inattention to the new nature and approaches that life in today's world has given to architecture. This nature tends to embody in the form of technology and resulting modernity, leaving an undeniable impact on the worldview of the individual and the community as a whole. However, in most cases, the realities are abandoned as dreams of paradise lost and attachment to traditional architecture memories cause confusion and anonymity.

## 3. RESEARCH QUESTIONS

What is the relationship between the content structure of traditional architecture and post-traditional architecture?

Can this relationship be explained to align the components from the main architecture structure of the country?

## 4. RESEARCH OBJECTIVE

The objective here is to create a logical relation in the duality of tradition and modernity in architecture to facilitate the link between traditional and post-traditional architecture teachings for designers and design researchers in the field of architecture. In the

meantime, proposing a transparent and conceptual view, based on the value system to use wisdom and conceptualism for the futuristic architecture will usher in a new way for removing conflicts over the valuable heritage of the past, which can promise a new modern-era Iranian architecture. This article aimed to describe the structure of the concept in old and modern architecture, examining its effect on the formation of architectural work. This was done to meet the following two objectives:

- Arriving at a common understanding of a kind of cultural and national architecture, more specifically as regards education and evaluation, to expand continued development and transformation in national architecture.
- Developing planning to ensure organized self-awareness to constitute today and the future architectural identity for this country.

## 5. RESEARCH HYPOTHESIS

There appears to be a longitudinal link between "wisdom", in its traditionalist sense and "conceptuality" in its universal and modern sense in architecture, with a predetermined and deliberate contradiction from the point of view of an Eastern architect as consistent with the Western-style architecture is lacking in this hypothesis (Foroughi, 2002, p. 11).

## 6. RESEARCH METHOD

This research developed a deductive and analytical model of the nature of traditional and modern architecture to explain the concepts affecting the formation of an architectural work integrating such terms as wisdom and conceptuality.

Here, wisdom and conceptuality paradigms are

logically and connected, seemingly playing key roles in design-research and architectural design, as well as a critique of the current characteristics of our national architecture; this helps better understand the "paradox of tradition and modernity" which affects the process of formation, critique and evaluation of architecture.

## 7. A BRIEF EXPLANATION OF "TRADITION" AND "MODERNITY"

The book "Traditions and Modernity in Architectural Education"<sup>2</sup> provides definitions on traditions and modernity, with its abstract and the rubrics of the sections describing their meanings.

### 7.1. Tradition

It is a firm custom-based phenomenon that transfers customs or beliefs from generation to generation, or the fact of being passed on in this way (Hojjat, 2014, pp. 29-32).

Therefore, it can be concluded that tradition and consequently every traditional achievement such as art and architecture, etc. are originated from religion and the public and has coherently stable throughout history.

### 7.2. Modernity

It is severance from everything that is outside the realm of human intuition and intellect (disenchantment or de-sanctification); it refers to the human intellect as being the reference of everything<sup>3</sup>. Modernity refers to a condition of social existence that is radically different from all past forms of human experience (Ibid, p. 42). Therefore, it is concluded that modernity followed by its modern achievements, especially after the Renaissance, i.e., art and architecture, share an intellectual and individual origin and are discontinuously interrelated.

Table 1: Characteristics of Tradition and Modernity in Architecture

| Tradition  |   |   |   |  |  |   |
|--|---|---|---|--|--|---|
| As a custom, belief  | As a stable and firm order  | As a custom, general characteristics of pre-modern societies  | Religion and people integrating each other  | Integrity, collective subjectivity, Prevailing national and belief art | Prevailing social intellect, collective will, and wisdom               | The originality of collective orders taught, Wisdom   |
| Tradition in Architecture  |   |   |   |  |  |   |
| As a scared ordinance, unchangeable nature, venerable and admirable, pattern builder | Similar to natural structures, making revelation-like nests in creatures, conventional and fixed methods being confined | Integrity in culture and popular architecture, definite methods of construction, popular architects | Objective example of traditional market and integrating life and religion alongside each other, fairness, frankness and candor as fundamental principles of urban structure | Perception and governance of family privacy in the society             | Presence of buildings of public utility or national and religious arts | Collective knowledge, technics, and beliefs in culture, community, valuable heritage of historic architecture |

| Modernity   |   |   |  |  |  |   |
|---|---|---|--|--|--|---|
| As an individual-human phenomenon   | Prevailing human intellect and unstable human perception  | Intellect as a human authority, negation of fundamentalism  | De-sanctification of humans as a focus of communities, originality of the individual, being discontinuously positioned along with each other | Ruptured consensus and originality of individual imagination, governance of individual and modern art        | Strengthening of human intellect as well as individual or group interpretation and concepts, conceptuality | The originality of human perceptions and individual creativity, conceptuality                 |
| Modernity in Architecture   |   |   |  |  |  |   |
| A human phenomenon and changeable, significant and optimizing, public and international | Derived from human art, free and individual thinking, diverse forms and shapes, diversity in technology | Freedom of thought and introduction of tastes into the design, employer orders, academic architects | Objective example of diversity and plurality in urban structures, commercial, religious architecture   | Perception and governance of flexibility in privacy over individual's attitude and familial cultural aspects | Presence of customized buildings or architecture using individual and selective designs                    | Art and a new era society, governance of technology, contemporary architecture (the 40s, 50s) |

## 8. A BRIEF EXPLANATION OF "WISDOM" AND "CONCEPTUALITY"

Wisdom involves knowledge and awareness and foresightedness concerning past and traditional religious societies and is the ability to think and act using knowledge, experience, understanding, common sense, and insight. It is thinking, knowledge, and methods achieved from the traditional system, which opposes a conventional term of conceptuality in architecture. Conceptuality is a sequel of modernity. Having said this, the article uses a qualitative study as well as a reasoning-comparative analogy based on the analogy of meanings and content structure to investigate the terms wisdom and conceptuality.

### 8.1. Wisdom

In the following, we read definitions provided for wisdom, but as this article suggested, wisdom refers to any firm action based on knowledge with a transcendental and meta-individual origin:

- A divine will, directly involving the creation of the universe and creatures.
- A divine will indirectly be sent down to man via revelation.
- A human will, along with the divine will, as well as the historical experiences creating empirical and useful knowledge.

Other definitions as follows:

- Wisdom is a kind of firm action without any flaws and defects which is used in rational information never to be refuted or falsified (Tabatabai, 1997, p. 553).
- It is also meant as knowledge, understanding, science, and mysticism (Dehkhoda, 1931).
- Wisdom means the recognition of a right and learning Sharia sciences as well as the sciences of the Truth and Reasoning; it is the utmost of everything (Sajjadi, 1996, pp. 26-27).
- Socrates considers wisdom to be an insight into the

truth that is good for humankind and that which leads to the well-being and harmony of the soul (Copleston, 1983, pp. 133-134).

- Wisdom refers to what is perceived and requires thinking, reflection and intuition; it is knowledge. Wisdom is on par with Sophia (sacred wisdom) and rational intuition (Nasr, 2002, pp. 47, 87).

- The book "Wisdom of Islamic Art" by Zahra Rahnavaud involves data that can explain the subtle meanings of the word wisdom when it goes on to define it "... Burckhart regards wisdom as the rule through which everything is placed in its place..." (Rahnavaud, 1999, p. 23).

The Iranian Architecture Dictionary states: "Architects never decorated the building in vain only to make the view look beautiful; for them, a thing with no functional logic would be considered not beautiful; what was valued was elegance and becomingness, not the beauty of the view. Thus, they emphasized that everything had to be adaptable and orderly to be regarded as beautiful" (Pirnia, 2004, pp. 258-259). Thus, wisdom in traditional architecture meant; "Practicing proportionality and balance".

- Wisdom implicitly refers to the human knowledge processed in, internalized, and transferred to the collective memory and unconscious self of humanity as structures inspired by the nature and the experiences of human life throughout history, by means of his unconscious, in a way this was part of the author's doctoral dissertation in this case. One of the most significant examples of this issue is the historical patterns inspired by nature and the universe, or in other words, the "archetypes"<sup>4</sup>, man has paid attention to and utilized, throughout history (Golabchi & Zeinali, 2014).

### 8.2. Conceptuality

Conceptuality derives from the word concept.

- Conceptuality refers to authentic concepts, and a



conceptualist is the one who understands the concepts and seeks the authenticity of concepts (Aryanpour, 2003).

- In his book, "On Modernity and Postmodernity", Section "Discourse and Context for Development" on page 204, Lyotard is quoted as saying: the contradiction between "discourse and significance" is formed as opposed to "image and allegory." As the "visual system" prevailed the architecture education, the earliest stage of architecture began as "postcard architecture" (Ghobadian, 2014). Subsequently in 1920, the Faculty of Architecture was established on the Fine Arts Campus of the University of Tehran, and architecture graduates from European countries such as France helped introduce new reforms within the architecture education system<sup>5</sup>. As architectural education began following the National School Supérieure Des Beaux-Arts, and courses on geometric designs as well as visual concepts were introduced to the architectural system<sup>6</sup>, image originality and illustration were materialized in teaching and representation of architectural concepts. Consideration of images and visual studies, as well as photography, sketches and perspectives in architecture education and redevelopment of classical and traditional architectural geometric patterns, gave rise to visual patterns in the minds of young architects to express concepts of Iranian and non-Iranian architecture (Bani-Masoud, 2012, p. 286).

Considering the innovative paradigm developed by Lyotard and the transformation of the "image" as being original as regards architectural and artistic works, it is a bit difficult to understand the significance of the concepts concealed in the body and soul of architecture and their geometric system (Nozari, 2000, p. 205).

Thus, as postmodernism emerged and its complexities ensued, such concepts as "image" and "allegory" against "discourse and writing" were introduced to the process of shaping the way architecture was defined.

In the end we can say; the architecture education environment was mostly overshadowed by a non-transparent, non-verbal and non-written atmosphere, with meaning and concept fluidity expanding. Therefore, this atmosphere engendered "multiplicity of meanings" as well as the originality of "concept" in architecture in the mind of the architectural work creator.

Considering the concepts of modernity and individualism as concealed in it, followed by the emergence of postmodernism and the originality of image and allegory instead of speech and writing, the multiplicity and diversity of concepts as originated from an architectural subject or work marked the beginning of individualism in conceptualism; as it

refers to the multiplicity and diversity of the individual understanding of architects and designers when reading the concepts inherent in architectural works.

## 9. TIME-DOMAIN STUDIED

It dates back to the architecture of Islamic eras in Iran, under the name of Traditional and Contemporary Architecture, and the end of the Qajar dynasty and the Pahlavi era until now.

## 10. ELABORATION OF THE CONTENT OF WISDOM AND CONCEPTUALITY

As this article put it, two new and logical terms and structures can be defined for this analogy, depending on the way wisdom and conceptuality are defined.

Two types of wisdom known as "intellectual wisdom" and "scientific wisdom" are used to elaborate on the will and creator of human crafts, especially the constructed environment or what constitutes architecture.

These are two types of intellect, with one being called foresightedness intellect, Hereafter-and utility-seeking intellect, and the second as the specific, subsistence, calculating, and pluralist-seeking intellect (Akrami, 2004, pp. 33-48).

### 10.1. Intellectual Wisdom

It refers to a part of human wisdom resulting from a combination of individual and group knowledge and experiences, in the form of the effects from foresightedness and measurement of capacities, as it has a finite and integrated nature, arising from collective intelligence; it is an intellect that offers reliable ways for meeting a goal and involves methods, albeit finite, but mature drawing upon the previous test (practical knowledge).

### 10.2. Scientific Wisdom

It refers to the part of human wisdom derived from "free-thinking" by considering collective experiences in the form of doubtful and unstable questions. It is an intellect not offering reliable ways to achieve a goal but suggests new ideas without previously been tested (theoretical knowledge).

### 10.3. Conclusion

As defined in this article, in traditional architecture, scientific wisdom is always represented within the limits of intellectual wisdom, while in modern and contemporary architecture, the scientific wisdom has freed itself from the shackles of intellectual wisdom, reaching existential independence, as if human thinking has undergone an unsuccessful maturity, separating the child of intellect from the father of wisdom.

**Table 2: Characteristics and Concepts of Wisdom and Conceptuality in Architecture**

| Wisdom   |  |  |  |  |  |   |
|--|--|--|--|--|--|---|
| Firm action without defects, irrefutable (This interpretation is more like divine acts than man's); a strange structure with architecture for the sake of unity, unique architecture | Knowledge, science, reason, mysticism artistic architecture.   | Knowing the truth, knowledge of the Way, awareness of the utmost of everything. (God's acts, not man's); refraining from excesses when practicing architecture, architecture being fit with both the soul and the human body | The truth is the source of goodness and well-being and harmony for the human soul. Aesthetic architecture and governance of fit and harmony in the form of architectural structure | Sacred knowledge and intellectual intuition (intellect mixed with divine sciences); simplicity and moderation in the creation of architecture, harmony with the essence of the matter    | Knowledge of placing everything in its place. Privacy, size, and determination of architectural structure (Iranian architecture principles as quoted by Pirnia)  | Knowledge is inherent in collective memory, unconscious self, and historical intelligence laid under the historical experiences of architecture and archetype, "intellectual wisdom"  |
| Conceptuality  |  |  |  |  |  |   |
| Discourse and meaning against image and allegory in works of art and historical architecture   | Postcard architecture and Qajar kings' visit of the West; strengthening of the visual system in architecture education | Establishment of the first school of architecture in Tehran and implementing architecture education courses with the attendance of foreign and Iranian professors graduated abroad   | Educating architecture imitating the Beaux-Arts de Paris and the prevalence of geometric and visual concepts   | The architecture of Iranian historical buildings represented in perspective and graphic images and the emergence of photography, practicing the wisdom style in traditional architecture | Awareness of the Iranian architecture styles and practicing them in the form of illustrative patterns; attention to historical architecture and recreating its concepts in contemporary architecture, practicing to recreate wisdom in contemporary architecture | Multiple and vague interpretations when perceiving architecture, self-awareness and the formation of the scientific research process and investigating the way architectural structures are modeled, the governance of knowledge and technology; scientific intellect |

## 11. "CONTENT STRUCTURE" OF WISDOM AND ITS EXAMPLES IN IRANIAN ARCHITECTURE

This article got its title from the three following subheadings:

1. Concepts of geometry and scale in traditional Iranian architecture
2. Family and community structure; its impacts on creating continuity and historical-cultural aspects and the formation of living spaces in traditional Iranian architecture
3. Sacred art and belief in spirituality in architecture which, if necessary, are integrated and summarized as follows.

### 11.1. Concepts of Geometry and Scale in Traditional Iranian Architecture

Geometry is seen as one of the main pillars of traditional architecture and part of its identity. Iranian architecture is said to draw upon geometry as it lays the context for

excellence and permanence for it.

"Short-sighted intellect" or scientific wisdom states that geometry is based on mathematics, with size and a scalable amount being inherent in its content, thus serving as a reliable foundation for architectural and building practice to achieve such features as strength and usefulness as well as proportionality with human functions; most importantly, it can be transferred to others, recreated, calculated, repeated and investigated; thus, proposing technically accurate additions. Iranian geometry is so accurate and calculating that not only provides a "sense of environmental comfort" and "aesthetics", but also meets the "functional needs of architecture", giving "strength and stability" to the concept of the building (Memarian, 1987).

Hillenbrand argues that the Iranian architecture value shows how mathematical calculations constitute an integral part of Islamic architecture" (Hillenbrand, 1998, p. 3).

"For about three thousand years, the main aspects of the Iranian architecture designs pertained to a scale (Pope, 2008, p. 9); "The size and view of most buildings are

simple" (Pope, 2008, p. 10).

As the "holistic intellect" or intellectual wisdom suggests, the first and most important reason for the link between scale and geometry - forming the sacred architecture in Islamic art - is taken from a narration by the eighth Shiite Imam who considers geometry as scale. In reply to a person who asked; what is scale? Imam Ali Musa al-Reza (AS) answers: It is what is called geometry "(Ghehi, 2009, p. 393).

Also, a Quranic verse reads: "We created the entire universe in its scale" (Qamar, 49) (Ghehi, 2009, p. 395) reaffirms this. By means of wisdom inherent in it, one would achieve the power and comprehensiveness of the Islamic worldview in the creation of different forms of existence at the hand of the Almighty.

From a traditional architecture perspective, geometry is inherent in the heart of the subject and serves as optimizing "architecture", "structure" and the way these two functions are defined (Bozorgmehri, 2006). However, in modern architecture, geometry has been used to achieve a more fluid and diverse space as requested, seeking to create a conceptual architecture link with the past. Thus, although geometry has been regarded as one of the pillars of architecture at any point in the history of architecture, it is seen that geometry was, in the past, "intelligent geometry" and "engineering tool"; however, in modern architecture,

it is employed as a "tool for crafted and formative identification" governed by the lost history and originality. In the past, geometry was "experimental uses" and "optimizing architecture", while in modern times, it is "purely scientific for meeting functional goals"; it is therefore used to "manage the components of the architectural space". Traditional architecture lacks "pure and specialized knowledge-based digital calculations" and thus its calculations are "experimental together with optimization-based trial and error". It should be pointed however that in the past architecture, geometry was used for constant optimization of a structural element as numerical calculation system and engineering science using on standard structural systems and industrial materials were lacking, and there were no software and scientific formulas available for calculation. This is while, modern geometry can be optimized and used in the architectural structure as its dimensions and size are changed. This is one of the manifestations of technology and engineering in post-traditional architecture.

For example, looking at the geometry of arched structures, one would easily understand the secrets behind the strength and stability in arches, the ratio between the width and the length of the arch, as well as the type of arch used.

**Table 3: Examples of Geometry and Size in the Physical Structure of Traditional and Contemporary (Pseudo-modernist) Iranian Architecture**

| Geometry and Dimensions in Architecture | Traditional Iranian Architecture  | Contemporary Iranian Architecture (End of the Qajar Era Up Until the Second Pahlavi Era)  |
|---|---|---|
| Form                                    | Affected by component characteristics, e.g., bricks and clay; experimental static geometry in arched structures   | Affected by formative and significant concepts, formative symbolism, diversity, and complexity in architecture space                                      |
| Structure                               | Experimental optimization and engineering, defining stability geometry  | Frame-like structures and metal and concrete crust with a free geometry; creating free and complex forms  |
| Performance                             | Modular and finite plan, confined by structure limits, for optimizing environmental relationship and architecture, smart geometry proportionate to the privacies and rules of predominance and neighborhood | Le Corbusier free plan, using space geometry and management of new functions and providing circulation as well as free relations with transformed privacy |
| Architectural Arts                      | Perfect art and creation of a spiritual and prerequisite work; old and Islamic Iranian arts   | Formative identification and conceptuality, simple and modern arts as well as architecture with low decorations   |
| Technology of Making                    | Limited technology, modular geometry limited to brick and wood and its joints, arched structure, high building mass, building construction method, and craftsmanship  | Technology for better implementation, industrial methods, technically trained personnel   |
| Material                                | Circular geometry, limited to flexural and tensile power, less diversity a d building material  | Indefinite geometry in terms of from and diverse materials, pre-fabrication materials   |

Iranian families were very much interested in the family entity and most of the remaining customs pertain to the rituals of that holy entity.

In this connection, the spatial and functional unit structures of a residential place included the building and architectural configuration, as well as their

interrelatedness, i.e., visual and physical relationship. A door or window in a wall of the house structure was considered to be a measure for defining the dimensions governing the architectural structure of that space. Thus, concepts of "interior and exterior" were introduced, creating a dual polarity for the architect and users to mutually understand each other. This duality defined privacy for forming the dimensions and relations, creating the type of proximity and interaction between spatial units in building architecture. The book "The plague of cholera and the calamity of the government", retells issues that suggest a network of limits and dimensions governing Iranian architectural rules (Bani-Masoud, 2012, p. 288).

## 12. CONCEPTUALITY CONTENT STRUCTURE AND ITS EXAMPLES IN IRANIAN ARCHITECTURE

Conceptuality seeks "originality of concept". The nature of the concept here in this discussion is the principles that, in a specific theoretical system and worldview within a process, underlie the essence of forms of meaning, with the "transformative meanings of forms" resulting in new concepts of the form, thus creating an identity for future generations, by means of the same basic principles and the time-consuming process of its formation.


In this connection, one can refer to the experiences the Iranian architecture gained, as affected by the Western

architecture during the Qajar era and the rule of Reza Khan Pahlavi while being flourished during the second Pahlavi era. As the Western graduated architects came back to Iran and the first generation of modern Iranian architects graduated from the Faculty of Fine Arts in Tehran, critiques of the modernist architecture, taking into account the Iranian national and cultural aspects, took form.


This development, originating from the heart of modern Iranian architecture and architects, thus becoming a post-modernist architecture against the international style architecture, played the role of a vanguard of nationalist and ecological Iranian architecture, as remaining artifacts from that period are now examples of contemporary Iranian architecture. The development of Iranian architecture from modernist architecture to pseudo-modernist architecture is characterized by the contemporary architecture of the 40s and 50s (Bani-Masoud, 2012, p. 262).

Considering this development, one can refer to a context for being informed of the nature of lost architecture and conceptuality within the process of creating modern architecture, recreated in most cases through artificial means. Regarding the architecture of the Museum of Contemporary Art in Tehran, it is said: "Symmetrical and uniform roof lights are considered to be the most important measures used to create unity in large external volume configurations" (Naqsh, 2008, p. 58).

**Table 4: A Case Study of Traditional and Contemporary Iranian Architecture Using the Terms Wisdom and Conceptuality**

| Architectural Work   | Traditional Architecture (Wisdom)   | Contemporary Architecture (Conceptuality) |
|----------------------|---|---|
| Gonbad Ghabous Tower |    |   |
| Form                 | United form, upwards, symbolic and firm, proportionate to structure loading, converging to the middle vertical axis   |   |
| Structure            | Regularly folded and central sections in the exterior crust proportionate to the arrangement of building material and cement; with wooden horizontal frames, creating an architectural form |   |
| Geometrical shape    | Circular parametric plan with regularly folded parameters in an environmental line and section decreasing the height  |   |
| Materials            | Building technology with bricks and cement, etc.  |   |



| Architectural Work | Traditional Architecture (Wisdom) | Contemporary Architecture (Conceptuality)  |
|--------------------|-----------------------------------|--|
| Bu Ali Sina Tomb   |                                   |   |
| Form               |                                   | Modeling the formal structure of Gonbad Ghabous, component of proportionality and height, body elements form and final covering with conceptual differences; semi-clear and linear structure, concrete color, etc. |
| Structure          |                                   | Creation of load-bearing routes on the body using formal columns of reinforced concrete  |
| Geometrical shape  |                                   | Circular plan of pointed geometry on environmental lines formative pattern of the plan   |
| Materials          |                                   | Reinforced concrete and stones in sections attach (changes of building technology and materials)   |

### 13. CONCLUSION

In this section, the content of the article is summarized

in the form of keywords as shown in the table below so that it is used to carry out further research.

**Table 5: Characteristics and Concepts of Wisdom and Conceptual Architecture**

| Traditional Architecture (Wisdom Architecture)  |  |   |   |  |   |  |
|---|--|---|---|--|---|--|
| Context-building; firm and stable   | Original with a genealogy of generations; continued developments in architecture and culture | Proportionate to the latest technical local knowledge | Originating from self, self-directed        | With sizes and confined to values and ethics | Experience-seeking, mouth to mouth knowledge transfer, place and local directed | Based on collective unconsciousness and intelligence |
| Conceptuality Architecture  |  |   |   |  |   |  |
| Isolated from the context and seeking to redefine the link with the unstable or temporary context | Authentic; identity-seeker   | Artificial and technology-driven                      | Employer-driven and customized, taste-based | Indefinite, ethical and value-based          | Criterion-driven ecological Scientific Space-driven                             | Self-conscious Process-oriented Research-oriented    |

#### 13.1. Concluding Remarks

The following is a summary of the content of the article:

- Wisdom-based architecture and conceptuality architecture complement each other and are of the same material with two different structures.
- The purgatory conceptuality is for punishment (self-awareness) and transitional conceptuality for recreating new wisdom and more comprehensive and consistent stability in the field.
- Wisdom is unconscious and empirical, while conceptuality means self-consciousness and scientific.

- The scientific process creates space and involves design research being the product architecture conceptuality.

- Wisdom is holistic while conceptuality is minor. In other words, conceptuality is equivalent to pluralism as inherent in philosophies of traditional architecture.

- Conceptuality architecture refers to "architecture of eclectic wisdom" characterized by the visual and originality of the image.

- Conceptuality is a tool to exercise the lost wisdom in architecture, or other words, it is formative or nominal wisdom in modern and contemporary Iranian architecture.

- "New Conceptuality" or "intellectual Neo-Conceptuality" go beyond visual literacy and image originality, being among the important achievements of this article for future research, and modeling Iranian architecture.

- Here, one would refer to the research-based design approach, i.e., "neo-conceptuality", by using para-models and parametric design methods which, in the critique neo-conceptuality, it replaces "image" in

"conceptualism" with intrinsic "features" and "theme-context" of the underlying context in the para-models; thus, founding a more inclusive approach for defining structures<sup>7</sup>.

This research sought to create a deductive and analytical structure between the traditional and modern nature of architecture to explain the extent to which the concepts constitute an architectural work from the perspective of wisdom and conceptuality.

## END NOTE

1. Mathematical parametric models in statistics are for expressing and presenting mathematical and computer models of objects. In statistics, "Parameter Model" or "parametric set" or "finite dimensional model" (defined) is a set of "generalized functions" that can be explained using a limited number of parameters. Parametric models are compared with semi-parametric, semi-nonparametric, and nonparametric models, which all consist of an infinite set of "parameters". (See the author's doctoral dissertation on architecture).
2. The nature of the book "Tradition and Heresy in Architectural Education" is an excerpt from the opinions of experts about tradition and heresy or Modernity with an architectural approach, so it suffices to describe "tradition and modernity".
3. The word "determination" in this article, has meant size and value characterizing the basic features of the Tradition System.
4. Archetypal Architecture. (Golabchi & Zeinali, 2014)..
5. "The year 160s coincided with the changes in the educational system of the Faculty - Faculty of Fine Arts of Tehran - Houshang Seyhoun, as a graduate of the National School Supérieure Des Beaux-Arts in Paris, was at the front line of of these reforms." "One of his most important and first steps was to align the ancient training of all the basics of classical architecture with the routines of the National School Supérieure Des Beaux-Arts programs." (Bani-Masoud, 2012, p. 286).
6. See selected projects from architecture students of the 60s to 80s, published in the Journal of Fine Arts.
7. First and Second paradigm. (Gholipour, 2019).

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