

IRAN

CONTEMPORARY ARCHITECTURE

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To understand and evaluate the contemporary architecture of Iran needs a multi-disciplinary study encompassing the many social disruptions that have occurred both in the past and during the recent history of this country, where invasions have occurred and which has often been confronted with periods of autocratic rule. As a matter of fact, if we believe that architecture cannot be dissociated from its social and political contextual roots, we need to look at what notions of identity, culture, tradition and history it represents.

To comprehend the past we must develop some dialectic empathy with its relationship to present-day Iran, whose culture is based essentially on metaphysical concepts, and which is being confronted in the modern times with new Western values : scientism, rationalism and new economic considerations of world geo-politics.

Such confrontations have, throughout history, led to an erosion and disintegration of traditional forms and customs.

In the West, the rationalization of knowledge, followed by its demythologization, led to the secularization of thought and, consequently, to the crumbling of metaphysical values. This movement in human thought, bolstered in the 20th century by its scientific and economic supports, was becoming the reference, model and point of convergence for most countries.

In fact, over the last centuries, the struggle against poverty, injustice and oppression in the West appeared as a beacon for emerging societies, considering the fact that right up to the present most emerging Third World countries have still been burdened with social disorder. However, while the Western model remained in mind, the access to or desire for so-called emancipation still had to factor in different basic cultural confrontations.

These confrontations, based on differences in customs and mores, also had to stand against politically radical interpretations that were directly opposed to the basic enlightened interpretations of the new emancipated era. Much has been written about Islam's supposed resistance to modernization. But such a view is an easy dismissal of deeper issues that are to do with political circumstances beyond social and cultural control. Maybe one of the main reasons for this cultural confrontation lies not in a rejection of modernity or modernization, but in an awareness of what is happening to the West, where local and cultural identities are being overshadowed by an all-pervading commercial and severe rational culture.

It is clear that today an awareness in emergent societies has occurred and new analysis has brought forth critical viewpoints. An encroaching economic market culture has in some way fragmented the emancipated context for which the West has so perseveringly fought. Today, notions of tradition or identity, while threatening to stagnation threats, are also, in face of a prosperous West, seen as a kind of salvation towards the anxiety of political cynicism through commercial interests and exchanges. The distortion in views, facts and dreams, has created a multifaceted alienation for the evaluation of whatsoever could be called emancipated, advanced or modern.

While this dichotomy in beliefs remains, new theories of universalism and globalization in general benefit from humankind's numerous competencies and scientific progress. Closed, cramped boundaries of the past have been replaced by a virtual context in which contact and dialogue are tempered by the pace of different tolerant philosophical attitudes.

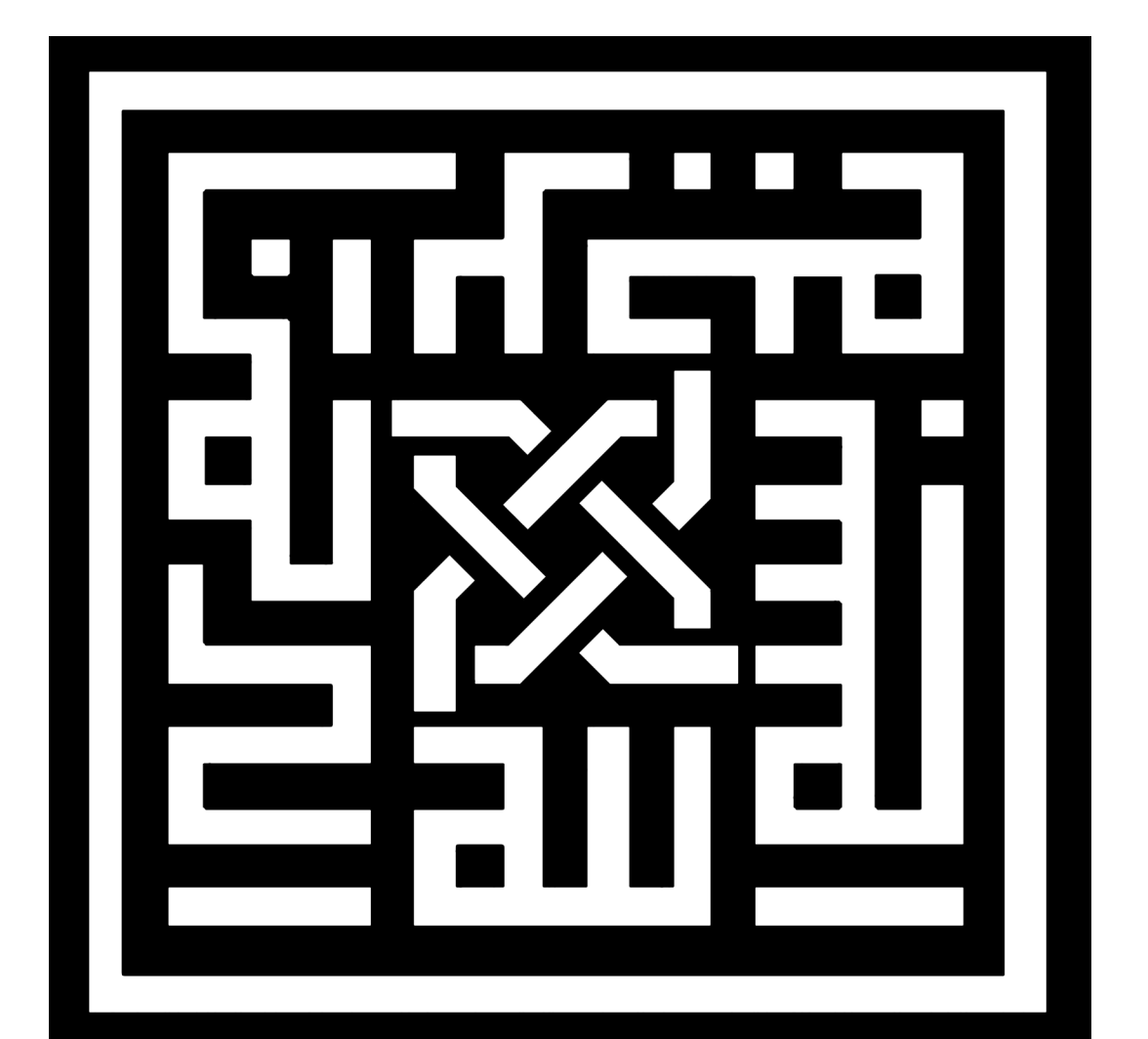
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SAMIRA SHADPOUR
SOLEYMANPOUR GINA

Square Kufic, set rigorously on a square grid, is the most perceptive geometric which is metaphoric of Heaven's high order of the Universe. Alphabetic writing encodes the sounds of speech and thus conveys words, sentences, new messages, and, above all, meaning. Square Kufic presents a curious inversion of this function, as it remains well nigh illegible within its twists, turns, and compromises to letterform leaving them lost. Square Kufic acts primarily as a talismanic invocation of sacred words and phrases already in us. Often arranged in rotating repetitions, it is reminiscent of the universal truth that always unfolds itself and comes to light. The design can be thought as a form of visual harmony, the repetition and rhythm of its motifs establish an inner sense of balance, and act as a visual extension of the invocatory remembrance of the Divine



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CONTEMPORARY ARCHITECTURE FIGURES



Ensieh Khamseh



Yousef Shariatzadeh



Hossein Sheikh
Zeineddin



Farhad Ahmadi



Seyed Reza Ahmadian



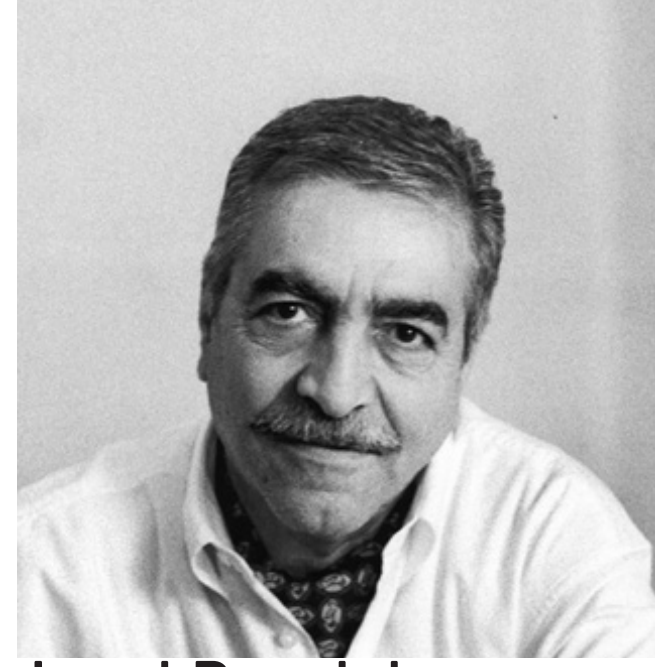
Mohammad Ali
Daneshi Rad



Fereydoun Bader - Faryar Javaherian



Leila Araghian



Javad Bonakdar



Ali Akbar Saremi



Alireza Behzadi



Parsa Ardani



Ramin Mehdizadeh



Sara Boroujerdi - Amir Yari



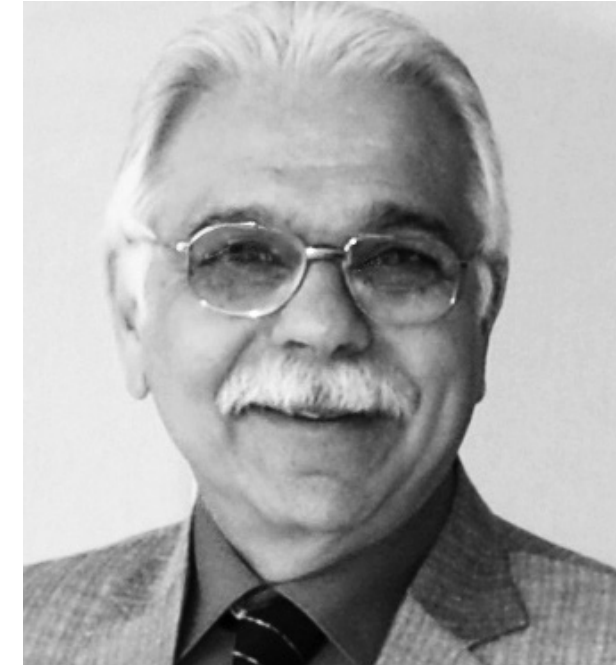
Shahabeddin Arfaei



Shahriar Yaghini



Abdolreza Zokaei



Mohammad Hassan Badie



Nosratollah Majle



Majid Ahmadian
Tehrani



Ashkan Qashqai, Samaneh Motaghipishe,
Paya Payrang Shahr



Titi Vakili



Mohammad Reza
Nikbakht



Seyed Hadi Mirmiran



Jahangir Bagherli



Hooman Balazadeh



Ahmad Bathaei



Kourosh Dabbagh, Bahram Kalantari



Parisa Alimohammadi



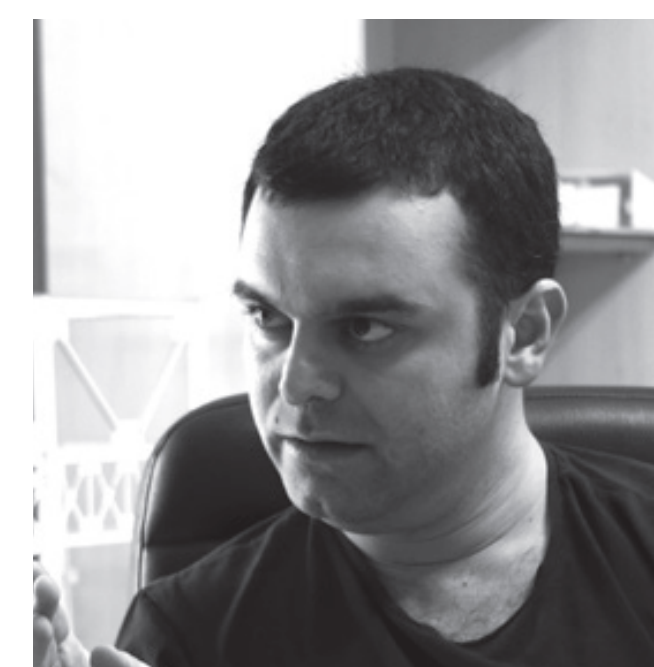
Bahram Shokouhian



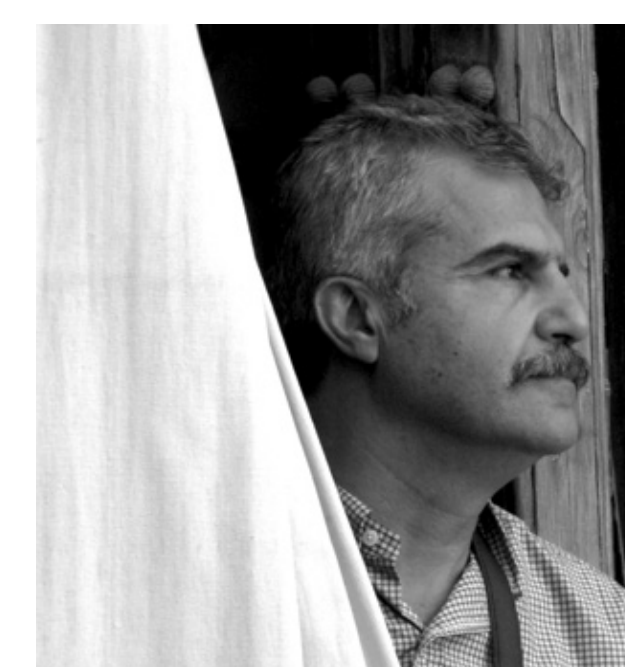
Mehrdad Iravanian



Alireza Taghaboni



Farshad Mehdizadeh



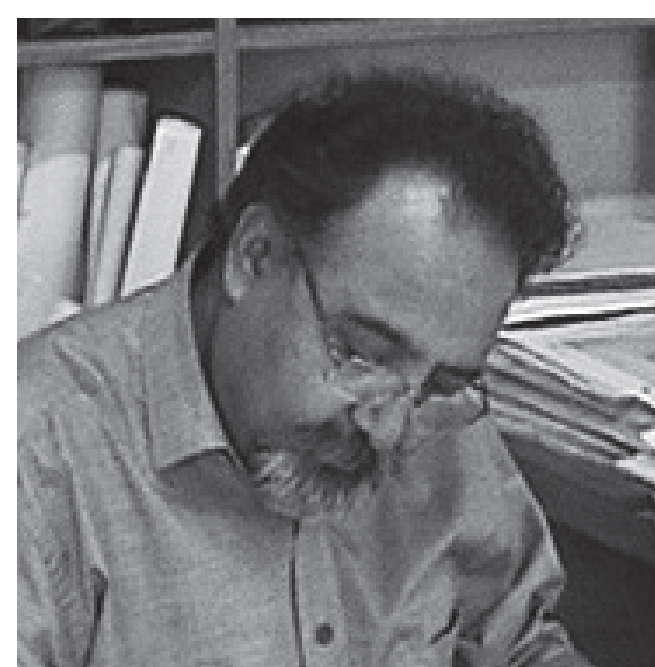
Mohammad Reza
Ghanei



Nahid Beryani - Bijan Shafei



Farinaz Razavi Nikoo



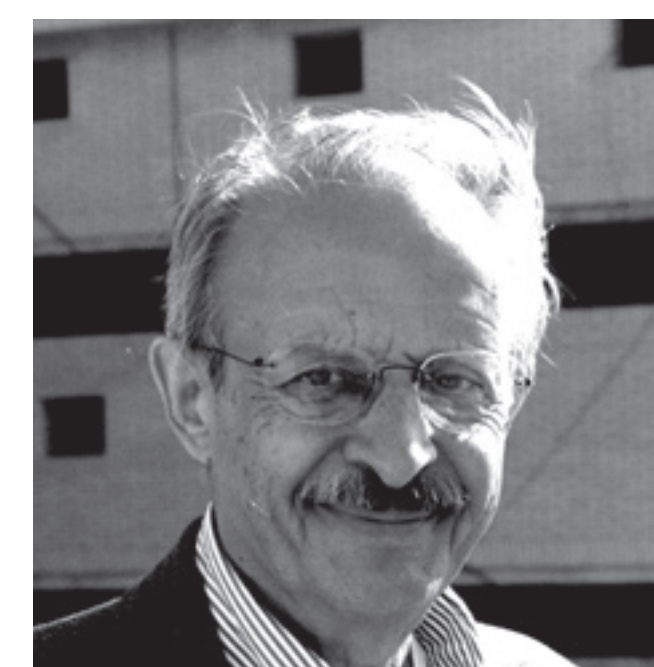
Yadollah Razaghi



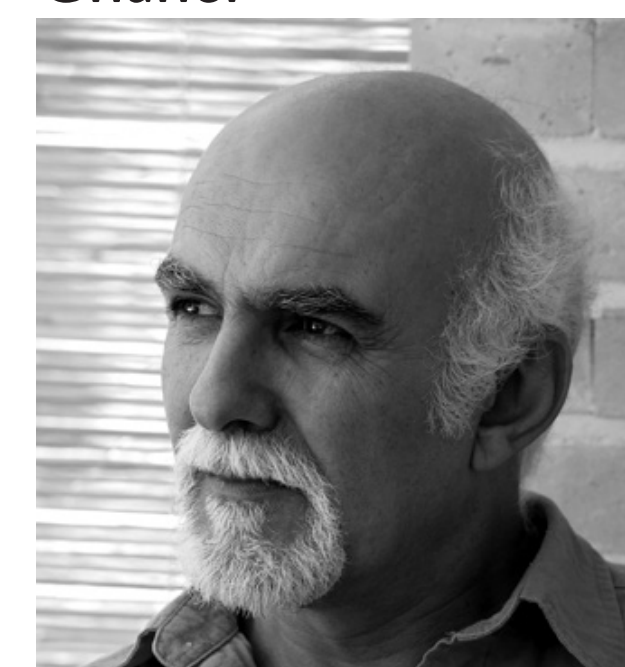
Mohammad Mehdi
Mahmoudi



Abbas Riahi Fard



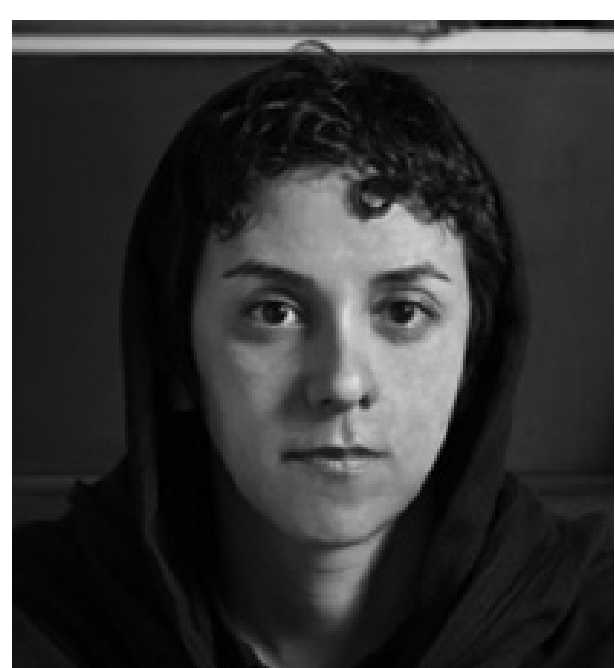
Mohsen Mirheydar



Mahmoud Darvish



Sam Tehranchi



Nashid Nabian



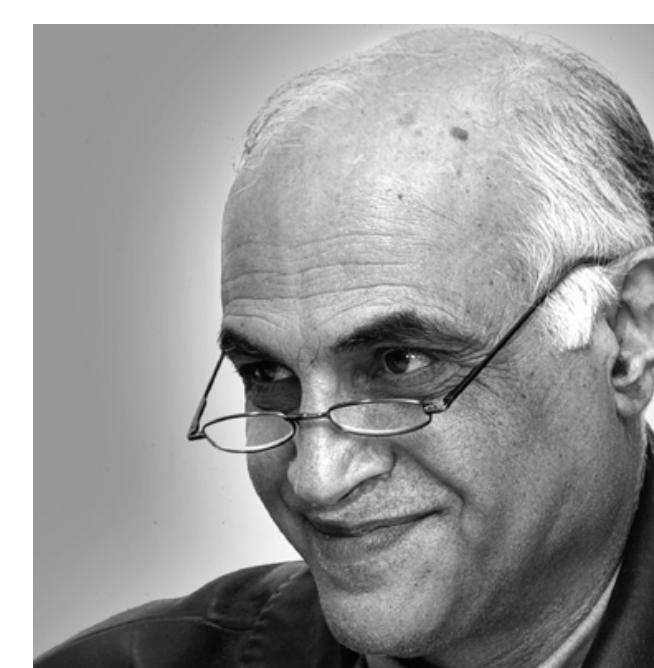
Shervin Hosseini



Mohammad Majidi



Rambod Eilkhani



Behrouz Ahmadi



Afshin Ekhlaspour



Hossein Nass



Sahar Tijani



Arash Mozafari Kaka-
vandi



Arshia Sholeh



Cyrus Khayrizadeh



Fariborz Jabarnia



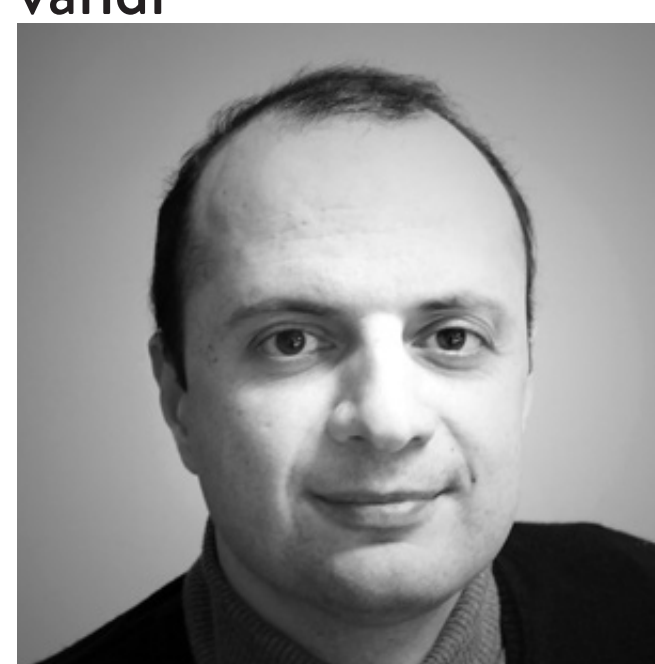
Iraj Kalantari



Reza Daneshmir - Catherine
Spiridonoff



Fatemeh Rezaie



Arash Nasiri



Behrouz Mansouri



Mohammad Reza
Ghodousi



Mohammad Reza Joudat



Jahanguir Mazloom
Yazdi



Kourosh Rafey



Mahdi Kamboozia



Reza Pourvaziry



Seyed Raham Ah-
madian

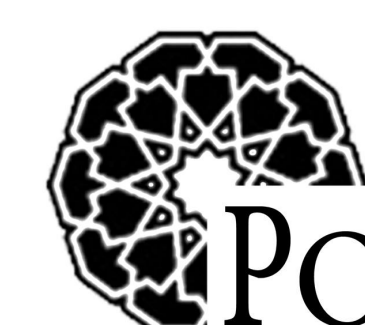


Mohammad Iaghi
Rezaee Hariri



POLITECNICO
MILANO 1863

SCUOLA DI ARCHITETTURA URBANISTICA
INGEGNERIA DELLE COSTRUZIONI



POLIRAN



Consolato Generale
della Repubblica Islamica
dell'Iran a Milano