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Rereading the role of media on contemporary architectural thought

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Abstract

Our noble and rich architecture is rapidly disintegrating in the course of modernity and its values are rapidly disappearing and disappearing, and the important issue here is not being detached from the root of identity, which causes confusion and loss of the main feature. In many cases, this interaction and confrontation has been done correctly, that is, the tradition has been updated and modernized without negation and separation. The purpose of this article is an attempt to narrate the identity of Iranian residential houses in such a way that the interaction Its interaction with modern architecture should be explained, and if there is any kind of interaction in this regard, it should be turned into an opportunity for interaction in a suitable way, and by evaluating the position of Iranian architecture, it should critique it with modern architecture. The type of study in this article is descriptive-analytical and interpretive and is done using the library method.

Keywords: Media, contemporary architecture, architectural thought, Iranian architecture, modernity.

Introduction:

Communities in today's information and communication world receive a large portion of the culture, values, and norms of their community and other communities from the media. The content of visual literacy includes visual elements such as points, lines and shapes and visual techniques such as symmetry, balance and contrast, which are called visual language and together with components such as perception and visual communication and visual thinking and learning, form visual literacy [1]. It results in a kind of awareness that is received through seeing, and the task of the media in this process is to help the audience to see correctly. The fact is that the media play an important role in architecture and its developments and the explanation of architectural concepts in the contemporary era, and in the meantime, the media have had both positive and negative effects on today's Iranian architecture, which can be examples of this impact. He mentioned the role of the media in components such as issues and problems arising from incorrect and uncoordinated constructions, form-oriented architecture education and lack of urban identity [2].

From this perspective, striving for quality architecture and achieving sustainable quality in architecture through construction based on the principles of sustainable architecture, which also affects the promotion of visual literacy, is a positive example and justifies the low quality of architecture and attempts to apply quantitative views of The consumption of materials that are heterogeneous with the climate (glass and aluminum), which is effective in degrading the general taste and reducing the quality of the landscape, is a negative example of the influence of the media on architecture [3]. Perhaps, mentioning an example to explain this issue is not without merit. For many years, we have witnessed the prevalence of a particular style in architecture through serials and TV movies, which to show a prosperous and modern family, show a special style of home architecture to the audience, which is more of a propaganda of Western

architectural style, while the general media. In particular, the national media is expected to strive to enhance the taste and knowledge of architecture instead of promoting this style of architecture [4]. Another example of the role of the media is the promotion of residential complexes in the cities of Turkey and the city of Dubai and the encouragement of living in these cities by showing the facilities and facilities of these complexes, which has increased these days in satellite networks.

Statement of the problem

In principle, the media can play an important role in the arrangement of architecture and in a purposeful way, cause significant changes in architecture, and therefore, in a careful study, the media footprint can be seen in the development of architecture and the shape and image of the city [5]. Today, the number of media and specialized writers who can create, distribute and distribute knowledge to the general public and the elite in the field of architecture and write about architecture for ordinary people and help the society to understand architecture properly through creative and strategic use of media [6-8]. The effectiveness of the media in promoting media literacy in the field of architecture is missing. Issues related to architecture in the media should be written in a language that can convey the information needed by the people in a language of the people themselves and understandable to the general public [9, 10]. Economic and technical for a city and its citizens, a concrete example of which is the new Plasco building project, which instead of providing accurate and clear information about its construction process, this building in news silence and with a lot of ambiguity, high and He went so far as to suddenly announce that the head of the foundation that is building this building will be operational in a few months [11-13].

In general, it can be said that the media should help architecture and lead to more awareness and better understanding of architecture in a way that not only professionals but also the general public can communicate well with it. The influence of the media is such that some theorists believe that the media determine our mental and behavioral priorities, and if they do not teach us how to think, they teach us what to think [14, 15]. The main question of this research is what role the media play in architectural developments in the contemporary era. Contemporary Iranian architecture, which is deeply rooted in the architecture of the past, is associated with extensive global developments resulting from the achievements of the media age and global ideals. What we call contemporary Iranian architecture cannot be defined in terms of a specific definition or a general framework. In fact, important features that can be emphasized in contemporary Iranian architecture are concepts such as evolution, plurality, diversity and the like that have inexplicably explained the nature and what is contemporary architecture. While examining the position, role and function of media, as well as indicators of contemporary Iranian architecture, express the relationship between the concepts of both areas and explain the positive and negative effects of this relationship in the evolution of Iranian architecture today.

Definition of contemporary architecture

The term "contemporary architecture" is a term that basically refers to the current style of architecture. For example, a house built this year according to current trends is considered contemporary architecture. Some of the leading contemporary architects of the 21st century include Frank Gehry, Jean Nouvel, Tadao Ando, Shigeru Ban, Santiago Calatrava, and Zaha Hadid, who died in 2016 at the age of 65 but whose company is still under construction. This contemporary "unstable architecture" with pointing buildings shows that they

are created in unconventional and sometimes drought-resistant forms and change the landscape in different parts of the world. While they have all built ambitious buildings such as the Walt Disney Concert Hall in LA or the Nouvel's Philharmonie de Paris, many also have private accommodations such as luxury apartments designed by Zaha Hadid at 520 West 28th Street overlooking the line. They built New York City.



But contemporary architecture is not limited to large-scale buildings designed by contemporary designers and architects. It can also be housed in a small eco-capsule house (eco-capsules are mobile homes with all the necessary equipment for two people) in a spherical shape from Slovakia designed for off-grid living anywhere in the world. Is stated. It could also be a prefabricated family home on the outskirts of South America, a hotel in the shape of a mirrored cubic tree house in a Swedish forest, or a latticed apartment building overlooking a European canal.



Contemporary architecture is not defined by a style, but it is necessary that it be unconventional, to be separated from the past by using innovation and imagination instead of repeating old styles. It is generally thought that the contemporary architectural period began sometime after the modern period, approximately in the first half of the 20th century, and the postmodern period, a reaction to which began in the 1960s and continued into the 1990s. Therefore, buildings from the late 20th century may still be referred to as contemporary architectural works.



Today's architects are no longer limited to linear shapes because they have a range of new materials and building methods. This includes the ability to design computer-generated curves, or use laser cutting technology and 3D printing to create more challenging, accurate, and unprecedented shapes. Computer renderings with overly realistic details evoke visions of the future, but what once

seemed impossible now seems futuristic and completely conceptual, as a new generation of buildings that It's apparently attainable by logic, gravity, and often boundaries that are considered normal. Sustainability is an important feature of contemporary architecture, using recycled and natural materials and paying attention to building water and temperature control systems with the environment, which are becoming more and more integrated and integrated. This is critical to climate change emergencies that are partly the result of environmental damage to buildings, which accounts for 39% of CO2 emissions in the United States.



Contemporary Contemporary architecture is open to all, but here are some key elements that may help you identify a contemporary building in nature [16-19]:

- Curved lines
- Rounded forms
- Unusual volumes
- Asymmetry
- Rounded forms
- Shapes freely
- Plans with wide land
- Large and abundant windows
- Green walls and roofs

- Integrates with the surrounding landscape
- Integrated smart home technology
- Integrated adjustable LED brightness



Architecture as a medium

Media is the medium of transmission of messages and information that is in close contact with the audience [20]. In fact, the existence of any media indicates the existence of an audience, and the two are necessary for each other. We all know the meaning of the addressee: the person or thing being addressed. This address may come from a variety of sources [21]. People, organizations, certain objects, places, and even specific events can be the source of the address. In the meantime, the phrase "architectural audience" is not an unfamiliar word. A landmark or a famous square may have an audience, or it may have been created to address humans or something at all [22-24]. Whenever there is talk from the audience, it means that there is a connection between the person and the object being addressed and the main source, and this connection may emerge in a specific way in each case. It may be conversational conversations that we engage with on a daily basis. It may be a visual or audio communication or a combination of the two or other forms [25].

Among the mass media, radio and television have a special role; Because radio is one of the mass media used in most parts of the world and in developing countries such as Iran it is the only means of communication that can be fully referred to as mass media and to achieve Remote areas are an easy and economical way. Television is also considered to be the most influential medium, and it is more concerned about cultural dominance than any other medium [26, 27].

Architecture, like the two influential media, radio for its public use and television for its influence on examples of other cultures can be considered a media with a special role. In issues related to the media world today, there is a dynamic audience discussion. A dynamic audience is a different audience from a general audience [15]. Dynamic audience seeks satisfaction and believes that the choice of media will provide the desired satisfaction. Also, the active participation of the audience with the media affects the obtained satisfaction and media behavior. According to this theory, audience dynamics can be summarized in 4 dimensions [16, 17]:

- 1) Intentionality, which is the purposeful and planned use of media.
- 2) Being a choice that is "consciously exposing oneself to the media."
- 3) Engaging, which means the media's personal relationship with the audience.
- 4) Utility, which means the social or psychological benefit of using the media.

With this explanation, today's architecture should try to create a dynamic audience to be considered a successful and effective media. Architecture gives the viewer (part of the audience and not all of them) a series of appearance features such as the use of the building, the time of its construction, the climatic features of the area [28]. In addition to the inherent feature of architecture itself, efforts have been made to further transform architecture into media. In fact, since the early 1970s, architects have shown interest in the building shell as a communication medium. One of the first buildings to be built is the Georges

Pompidou Building. Similar examples can be found in the works of Bernard Choumi, Jean Nouvel and some contemporary architects; Architects who think of buildings as new urban transmitters. In this building, the shell of the building, like the skin with a very high ability to communicate, can motivate the architecture to compete directly with cinema or television [29].

An Introduction to Iranian Architecture

For many years, in the shadow of Persepolis and Naghsh Jahan Square, we have been presenting ourselves to the world with great pride, and we have refused any new movement and rethinking in the architectural process, and another group with another kind of such self-destruction, they have opened their hands to the Western world and introduced their tools and ideas as the most correct way to achieve a "correct" architecture. All of these are quoted and even used in situations where we are incapable of recognizing where we are; We cannot achieve the desired result without examining the capabilities of today's architects and the meaning of architecture in the minds of agents and people in the solutions provided from outside this society, both traditional Iranian architecture and the Western world. 1980s Iranian architecture is accompanied by great architectural consultants and collaborators from European countries, architects who have done extensive education in different countries, there are many written works about traditional Iranian architecture, the introduction of new technologies and materials to the Iranian market and More importantly, some of the architects of the 40s and 50s of Iran are still alive, in such a context and with such facilities that we have seen less in the past decades, we are in such a situation with Iranian architecture.

If we look around realistically, we will see that the result of the last three decades, except for a few architectural works that can be presented only on a national scale and their number does not exceed the fingers, nothing is available

and other constructions are valuable. Are not high; However, in the few surviving works, there is not so much the presence of an influential idea or approach that can repair the broken ship of our architecture, and they are only referred to as "good" and not "correct" works.

We must be realistic and know that our society and architecture can be formed and stand on the basis of our achievements, not on the basis of the reserves imposed on us from the West and the East, which are repeated thousands of times in different classrooms and assemblies! We must play a new role and first of all think about the production of ideas and architectural thought. Neither the architect nor the right architecture can be found in such a chaotic atmosphere, even though there are many possibilities and tools, unless we know our position without exaggeration and without using the concepts and ideas of the past and the West, and with a mindset. I rightly emphasize that we should present the right analysis with the right mindset and away from the architectural indoctrination and excitement of the world. Thought, wisdom and creativity as the driving forces of many activities that are done on a micro and macro scale in our society. Especially in terms of producing new ideas, they are weakened and over time end up in a repetitive and worn-out repetition. Issues that we can clearly see in the field of architecture and its superficial approach; Both in the field of research and in professional activities, the least people can be found who are looking for architectural thinking and try to formulate a specific attitude, an attitude that looks at architecture in a general and very deep way with an intellectual and philosophical foundation. And compares it in a multidimensional space with other sciences and arts and lays down a single structure and flexibility; The epistemological basis and theoretical foundations of any profession need a strong basic structure that can be a reflection of human practical and mental functions and experiences throughout history.

The role of thought in Iranian architecture

These principles of being an artist and the individual beliefs of architects, especially with a special emphasis on good architecture, justify their kind of worldview. The information about the universe that is etched in their minds and seeks to be evoked is a three-dimensional representation of the set of relationships that make the path to objectivity and visualization. Contemporary Iranian architecture needs to think. Thinking is to weigh and find that the tools of thought and the ways of thinking, in a world where new flowers grow every day to remind the various powers of local cultures, and although a new breeze blows in its morning, the breadth and number of positions Recalls are neither easily obtained nor simply invented. The way, then, is to dwell on the basics of compiling and measuring phenomena and origins, and to delve into the evaluation of architectural products.

Today, many looks are forgotten in the depths of loneliness and suspicion in the eyes of society. Some are asleep and some do not even remember their last look. Now that there is a God and the universe is standing and the narrowness of our passage is as wide as the galaxies. You can see and you can believe, and you can go through the silence and coldness of Western knowledge and reach the warmth and fascination of the East. One can pass over Socrates and suffice only with his profound and passionate gaze; It is even possible to go beyond it and achieve the foundations of his thought, the excitement and beauty that has thrilled him, one can be pure, one can be aware and everything and everyone can be easily and hypocritically He did not accept his position.

With a social approach to reflect the deep thoughts of architects or the deepest ideas, we can say that an architect needs more time, more effort and more experience. The thinking architect must give himself the opportunity to think and go through the process of transforming what he has seen and heard or the facts and information into architecture. It takes effort and experience to go

through this process and achieve the result. Based on his perceptions of the universe, he must reach architectural analysis and try to turn this analysis into an object called architecture, work hard and make so many trials and errors and go through various experiences to reach his final result. And show. Based on a brief look at the importance of thought and its effective role in the process of creating an architectural work, it can be concluded that thinking in the general sense and thinking in the specific sense that can create a creative process for an architect and as a control is an insurmountable factor in guiding and concluding the initial idea to the stage of "making". If the constructive architect thinks more than he builds, the world will become a much better place, because then the number of works left by an architect may be less, but undoubtedly the same small number will have such richness that the name of the architect and keep his thoughts alive and alive. There is no doubt that a creative architect will always have the opportunity to play a role in building and influencing the world.

Conclusion:

The technology and data of the contemporary world dictate to us that we have contemporary architecture, and how much this architecture can now be derived from Iranian and Islamic standards, is something that our architects should think about and achieve. If the municipality wants to carry out such programs within a year and score, the result will definitely be apparent. Therefore, it is necessary for the intellectuals of a society to enter the field of Iranian and Islamic architecture, to think about it, and the country's capital to be used in this direction to help the proper progress of this issue. If you consider architecture as art, organizing art has a complex meaning. Perhaps it can be said that we cannot and have not been able to organize and standardize architecture during different centuries, because art cannot be summarized in the form of formula and

standardization. Therefore, standardizing the concepts of architecture in the form of a circular is not much debatable, but if we follow a specific style in architecture that has criteria and a certain style of architecture is measured based on these criteria, it is possible. For example, Safavid style architecture has a series of characteristics based on which it can be said that this work belongs to the Safavid period. But even at that time, there was no clear framework for architects and the art of architecture for the artist to work according to those criteria. Creativity can never be put in the form of formulas and standards while we ourselves lack that creativity. In other words, creativity is not a directive or regulation to be acted upon.

Our architects must gain real knowledge in Iranian and Islamic architecture in order to have a greater impact on the owners of capital. Of course, the architect alone cannot cope with this issue, and society must be prepared for this. The highest thing that can help an architect in this regard is that his work be lasting, and for this permanence, society must also want this lasting work. To this end, it is necessary to work on promoting the thought and culture of the people of the society in the field of architectural knowledge, in which the media, especially the national media, play a major role. Today's and our contemporary architecture should move towards a more thoughtful architecture in accordance with the characteristics of Iranian and Islamic culture, and if this issue is to be standardized by a circular, after a while all cities and all urban buildings will be simulated and standardized. Some kind of material is used and sometimes it may not even be in line with the culture of our society.

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