

Applied Phenomenology The Analysis of the Azadi Tower (Shahyad) through hermeneutic Phenomenology

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ABSTRACT

Importing philosophical musings on architecture in design and review of building is one of the concerns of the contemporary world and especially Iran. It should be noted that finding a true perspective to express the thoughts of one philosopher is more difficult than expressing his thoughts. However, if attention is not paid from the beginning the mind can be placed in a route that without hesitation and realistic assessment would consider those thoughts entirely rejected or accepted. Meantime, nearly half a century ago the philosophical sense of phenomenology developed among philosophers, but how this approach can be used in the analysis and interpretation of an architectural work, will be the key question. Phenomenology as a method to study the nature of phenomena and objects have been proposed based on the originality of the witnesses; the general rule is to return to objects away from prejudice, in other words putting in parenthesis the unnecessary parts of a phenomenon that Husserl mentions it as "epoche", till the time you achieve its nature as well as suspending cultural, social, ideological, biased assumptions and the effect of new sciences, this is the goal that phenomenologists through it aims to achieve direct experience of the world around. One of the effects of this philosophy school in the field of theoretical architecture, is opening the topics in location phenomenology, place of text in architectural design, as well as the importance of issues such as mental phenomenology and its impact on the criticizing the architectural works. It's an experimental approach based on observation that seeks for better identification of the location and structure to attain better communicate and accompany human being and the environment around him. Togetherness of the man and the world around (subject and object), in facing the Cartesian thought is one of the main objectives of phenomenology. In this approach the people and the environment are not separate, but intertwined, and each one is causing the other. In this study, based on concepts of phenomenology and especially the ideas of Heidegger from the perspective of hermeneutic text the architecture of the Azadi Tower has been studied and analyzed. Therefore through survey method and using descriptive - inferential method studied the construction of the Azadi Tower looked and the results indicated that Heidegger approach can be used in reading an architectural work and from qualitative descriptive approach to this tower to what extent it is the symbol of a 2500 years old civilization.

INTRODUCTION

Architecture is the art of mediation; the task of architecture is to intermediate between the individual and the community, personal behavior patterns and human institutions, public and private domains, past and future ... and takes the authority of space, time and technology for the purpose of human life (Pallasmaa, 2014, 14). The task of architecture is to create vivid metaphors that proof our existence in the world and organize it. Architecture reflects the ideas and images of the ideal of life, realizes and makes it eternal. Buildings and cities enables us to build, understand and remember the formless reality and finally enables us to recognize and remember who we are. Architecture enables us to understand the dialectics of stability and change, to live in the world and account for the continuity of our culture and time (Ibid: 86).

Architecture in the case of representation and organizing activities and power, social and cultural systems, interaction and separation, identity and memory is involved with fundamental existential questions. All experiences indicate the acts of thinking, remembering and comparison. Embodied memory, has a central role in any space or place.

We visited all the cities and countryside and we move all the places which we remember to our embodied memory. When our living place is united with our friendly personal identity it becomes a part of our body and universe. In valuable experiences of architecture, space, matter and time are the main essence of the existence that penetrate in our consciousness, mingle in the same dimension. We recognize our own identity with this space, at this moment and with dimensions that are transformed into elements of our existence. Architectural art is the compromise between us and the world around us and this mediation occurs through sensory perceptions (Ibid, 86). Phenomenological summon, is a return to the world that is prior to the knowledge; a world in which knowledge always speaks, summon for bracketing the material world and giving priority to bio-world (the world everyday lived). In this thinking, the phenomenology of space and priority of living space precedes abstract concepts of geometric space. The main thing in the phenomenological approach is based on the assumption that people and their environment are closely intertwined, so that each one creates the other and reflects it. People in environment do not act as the subjects related to

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an object – in a way that cognitive or structural approaches understands environmental behavior-Rather, people are experiencing entities and entities whose actions, behavior and cognitions are achieved in an environment that is affected by these actions. The main objective of phenomenology in environmental studies is to search and explore the true nature of phenomena (Partoyi, 2013: 155).

Problem Statement

The practice field of architecture is one of the most important areas in which phenomenology had a significant presence. Architectural phenomenology through considering the capabilities of the phenomenology in the territory of theory and practice have considered the fundamental starting point of such work and through architectural analysis tried to provide a new and different understanding of the architecture and environment. Many researches have been conducted in which the phenomenological method was principle and basis, but always architectures had this serious question that how the teachings of theoretical phenomenological can be used in practical application as well as in the analysis and interpretation of environment (Shirazi, 2010: 126).

Phenomenological approach in architecture in addition to renewed interest in site and tectonics are consciously or unconsciously by contemporary designers such as Tadao Ando, Steve Hall and Peter Zumthor has been very influential school of thought. Phenomenology, on the one hand is at odds with the object and subject-based Cartesian thinking since considers man not in the face of things but along with them and the other hand it just opposes the natural sciences that separates object of its qualitative analysis and reduces it in the form of abstract world. According to Marcel Duchamp: "there are no facts available what is proved by science itself, are not objects but relations between them and out of that relationship" So things before becoming the object of our identification are with us and this reasoning challenges the idea of "tabula rasa" that considers any artistic authentic action as an object which belongs beyond date, out of engagement and interaction of perceptions of the world of external objects. In modern times discovering the internal relations and external relationship with the environment gains importance by the architect and therefore is reviewed (Pallasmaa, 2014, 8).

Phenomenological approach to architectural space of Iran has this priority that can consolidate the qualitative and non-engineering approach to architecture in Iran and can fertilize this trend in Iran that architecture is a phenomenon in the cultural background, because architecture is not only building the architecture is an arena of thinking and the thinking of many people, where the soul's books seek to further strengthen it in the architectural space (shojai quoted by Shirazi, 2010).

Azadi Tower is one of the famous monuments in Tehran which has been built in 1349, the solar Iranian calendar (1970) by architect, Hossein Amanat. In that time the Tower called Shahyad Aryamehr Tower, ordered by Farah Pahlavi, in the memory of the 2,500 year celebration of the Persian Empire. And so the Azadi Tower was built as a memorial and considered as a city symbol. In the competition of Azadi Tower in addition to being memorial building the usage of

some elements such as symbol, urban signs, architectural integration of pre-Islamic (during the Achaemenian and Sassanian) and post-Islam period and turning it into a beautiful symbol from architectural point of view was important. At the same time, a widened competition and other parts were added to it, including the Museum of 25th Century Imperial, a tunnel of history, audiovisual theater in the form of Iran map, VIP lounge and many other areas that are beyond the scope of a simple Arc de Triomphe. This paper is an attempt to investigate the history and process of the formation of the building and possible changes during construction of this building and after construction. Therefore according to whether the phenomenology can be an appropriate way to analyze, describe, review and investigate the above mentioned objectives we try to investigate the basic themes of phenomenology in architecture of this project. The main aim is to answer this question that based on phenomenology approach this building was able to give an appropriate response to the demands of employers or not? Most experts have considered insightful answers of a person regarding the research questions as a hypothesis in this paper it has been tried to see that whether the architectural ideas borrowed in the design of the building of the Azadi Tower phenomenology has been turned into a theory or not? In other words, because employer's hypothesis was quite clear, whether the building can become a true realization for turning a hypothesis to theory in the context of architectural theory. Another question that arises is that whether acceptable forms for architects as a symbol of a historical period has any compensation for public fortuity? Thus, the overall result of this paper is to review the issue in which the phenomenological is a method in deepening the understanding and production of meaning in architecture. The main methods of communication by which phenomenologists seek to achieve genuine relationship with that phenomenon, including reflection and thinking, qualitative descriptions of the subject, reports of imaginative literature, group study, a detailed view of the setting or similar approaches. Personal experiences are of raw data in the phenomenological study. Such experiences can be acquired through interview, observation, reading, writing and living. Literature, poetry, biography and art, are rich sources of lived experiences. By speaking we begin our knowledge of the phenomenon, so phenomenologists stress on understanding the origins of words and the process of writing as a source for understanding (Partovi, 2013, 176). It should be noted that vast project may harm the purity of phenomenological observation. True phenomenology should have a plain system (Bachelard, 2013, 25).

In this paper we have studied the building of the Azadi Tower through hermeneutic phenomenological approach, as Simon has done in the Seattle Library. Hermeneutic phenomenology, that describes what the work narrates, indicates that the artwork is a world in which proportions are established through fact and existence. Heidegger is one of the persons who opens a way to understanding existence, and thus links art with reality.

Phenomenological study does not yield to theoretical or empirical observation/or numerical calculations, but rather provide reports of lived space, time, body and human

communication in a manner which we live (Partovi, quoted by Van mine, 2013, 38). At the first step in order to criticize the building and mentioned objectives the authors investigated phenomenological school “methods and research techniques” dealt with hermeneutics. In the second step authors introduced and expressed phenomenological reading of the Azadi Tower (direct reading). In the third step through questionnaires based on the description of work discussed the requirements of the plan and in the fourth step studied the criticisms made about the building in sites and journals and in the last step discussed the conclusions of four steps.

Phenomenological discourse

Phenomenology is one of the largest and most productive philosophical currents in the history of human thought. In the meantime, art and literature are among the areas that more or less captured the attention of phenomenology philosophers and it can be said that phenomenologist's achievements to date has been in the field of aesthetics (Lotfi, 2013). In Webster's Dictionary phenomenon, means “an object or aspect known through the senses, not through thinking”. Usually phenomenon is in contradiction with what is called intelligible [1] means “that which is received by thinking”. This word is derived from the Greek word (nous). The phenomenon that appears on one or shows itself, but phenomenology, is nothing more than a description of what will appear on a person (partovi, 2013, 27). The term “phenomenon” is an old Greek term that Plato used it as an opposition for “Eidos Interactive” means observation and example. The term in the Platonic tradition is used for sensible entities, minor, passing, which have shade and shadowy aspects. In the phenomenon, recognition is worthless and void and mind should be raised from that stage and begin its upward trend. Just the theory of forms is considered as true knowledge and this is the only way to ensure its viability and survival; phenomena are transient events and knowing this phenomenon is only a collection of shadows and specters (Mojtahidi, 2004: 25). Aristotle believed that knowledge is gained through the senses and our experiences and comprehensive understanding [2] of human is gained through intuition (Partovi, 2013, 19). After the Renaissance and the invention of visual representation, the eye of human introduced as the center of world perception and vision was considered as a scientific search tool. Renaissance perspective through surpassing other senses has changed to a tool for accurate representation of reality and become the foundation of art, thought and modern science (Pallasmaa, 2014, 9).

But in modern times, apart from changing the style, the three components in the realm of science became important, “law”, “experience” and “progress” that although historically were independent from each other, but only in the modern sense of science were clearly intertwined and were eligible unity.

. It is clear that if an issue wants to emerge one should put these concepts in parentheses to the representation of the object itself looks slightly hesitant. This perhaps can provide new horizons for one researcher that pays attention to the Iran's civilization and culture so that through this approach can get out of science frameworks and concepts

that shaped in West comes and find its background within its own culture. Therefore by emerging from valuable insights that are mentioned in the structure of Western science, but belong to another the world and therefore are different from our living experience, keep a certain distance and put them in parentheses and create a New look toward Iran's cultural heritage. Thus a new approach to the phenomena emerged which was called as “phenomenology”. Husserl developed phenomenology in his books and this affected the attitude of his approach in different areas and this approach fixed itself as an approach or method. Phenomenology was developed by Heidegger the student of Husserl, phenomenology also influenced the architecture. Spirit of place by Kristian Norberg - Schultz, is a work that tries to deal with phenomenological approach to architecture (Shojaii, 2010). In modern times a wide gap has been made between form and content of technology that has prevented us from understanding the truth in technology. Given the importance of perceptions in our understanding of the world around this question arises that whether technology and sense perception are two opposite poles in modern times? Otherwise how one can achieve the phenomenological aspects of technology, that technology aspect of the truth about the world which focuses on the perceptions and experiences? (Pallasmaa, 2014, 13). On the way to the modern technological world, always there is inductive and unconscious nostalgia rotation to the past. Phenomenology of technology and technological world certainly are in communication with each other. Modern technology and making rational world are in need of practical knowledge and utility industries. These orientations certainly undermine poetic, mythic and transcendental aspects of life experiences (Ibid, 13). Apparently the term “phenomenology” was used first by Hegel, and to understand this word in his view one should discuss and analyze Jean-Hippolyte book about his phenomenological structure [3]. Phenomenology has taken from phainain Greek, which means the screen and showing has been translated as phenomenology (Ibid. 27). Phenomenology attempts to re-discover the truth (Ibid, 38). Although Germany was the origin of this insight in the twentieth century, thinkers such as Sadrolmote'allehin and Sohrevardi confirms that this way of thinking is rooted in Iran. Categories such as trying to witness the nature and rely on reflection, meditation and immediate recognition of motif things are the roots of enlightenment philosophy and the reality of existence are of philosophical characteristics of Mulla Sadra's (Ibid 14). The story of the blind man and Hindi elephant in Rumi is a good example of this claim [4]. On the other hand, in the tradition of experimental philosophers in England like Hume, word “phenomenon” emerged in the school of thought in the form of “phenomenon authenticity”, if the apparently has no congruity with Platonic thought again is completely in reverse position of Plato. Hegel's Phenomenology has no major similarities with the “phenomenon authenticity”. But from the standpoint of Hume can be reached to Kant's critical philosophy. Kant without being the follower of “phenomenon authenticity” pays attention to emerge in terms of recognized importance, because in his opinion objective certainty can be obtained in much the same

understanding of these phenomena and concepts (Mojtahidi, 2004: 26). The Christian Norberg - Schultz sees the phenomenology as a way that necessities the “returning to things” in contrast to the abstracts and modernism mental structures. Despite, his modern architecture through creating performance-oriented geometric environment that doesn’t create “being-in-world” has created a crisis of meaning. In his view architecture makes the world visible and spatial and presence makes it one “thing”. In other words, architecture is not the representation but the way to make something present. In Pallasmaa thinking this approach through relying on the perceptions of five senses has led to the reconversion in the sensory qualities of materials, light, color, age and history of material in time chain (Pallasmaa, 2014, 8). Pallasmaa as Norberg - Schultz believes the loss of communication power of architecture in contemporary era. Despite him, science and reason has provided mentally limited issues such as analysis and minimalism that relies on visual perception which has caused unfortunate consequences in architecture. In his words, meaning in architecture relies on the ability to enact the human presence and space experience of work and in this case Kenneth Frampton agrees with him that architecture is an experimental-spatial case not image based one (Ibid, 9). Merleau-Ponty says “phenomenology is the study of the nature and accordingly definition of the nature can be presented to all issues.” To define the nature of one thing, one should seek a relationship or structure that remains constant and unchanging among a number of related positions. The main objective of phenomenology is to review, research and immediate understanding of phenomena. Since the goal is to identify the nature of phenomena (Partovi, 2013, 27 and 28).

Stevanović(1994) recommends that phenomenology imagines a constant stream of philosophical thought than a doctrine and complete theory and closed one, a stream in the way of expanding. This properties has caused phenomenology to covers various conceptual approaches of the phenomenological hermeneutics of Paul Ricoeur to the phenomenology of existential Martin Heidegger and Merleau-Ponty and as Roger Verneuil also mentioned that without doubt this is the fate of phenomenology and the source of its richness that cannot stop and freeze there in any of its forms, but it is constantly generating new areas (Partovi, 2013, 44).

The major differences of phenomenology in two time periods of Pre- and Post- Husserl is that phenomenology before Husserl was a backward science and the result of cognitive process, while with and the Husserl and latters phenomenology is a prior knowledge, prior to experience and necessary, therefore, as Heidegger says ontology is only possible through phenomenology (Dehgani Nazhvani, quoting from the Heidegger book, *Martin; End of philosophy and thinking tasks*, translated by Mohammad Assadi). In transcendental phenomenology [5] “the especial method of Edmund Husserl” phenomenology turns in to as a philosophy/complete descriptive approach. “From the perspective of Husserl phenomenology is a discipline that seeks to describe how to build the world and experience it through awareness. The term “zu Den Sachen” also means the objects themselves and also means put in the middle of

what is Broin.”(partovi, 2013,28 and 29). Husserl sought to establish a philosophy that its principles the same as scientific principles of has certainty and validity; the philosophy which puts an end to the dispersion and division of opinions on issues of epistemology and establishes science upon the new foundations (Ibid, 29). Husserl through phenomenological method realized that knowledge is not subjective, not objective, but the intersection between object and subject (Ibid, 38). The theory of Husserl emerged when the conflict between two philosophy approach of idealism and realism was deadlocked, views that along with the acceptance of subject and object as two independent and even opposite approaches, had confliction on the issue that whether mind is the builder of the outside world or the world outside is the builder of mind, this argue was an old as the human history (Ibid 29). Thus, according to phenomenological point of view, the appearance and emergence of the universe depends on the attention and favor of the human mind to it, as well as the return of the objects to themselves which is the main slogan of phenomenology (Ibid. 31). Therefore, phenomenology can be considered as a kind of archaeological experience. Phenomenologists dig the various layers of experimental life as much as possible to provide deeper layers of searching, to finally create the basis for meaning that is fundamentally obsolete [6] (Ibid, 34). “So it seems to be right, to consider the phenomenology as a particular type of religion empiricism. Of course, conventional religion empiricism is equal to the religion empiricism and Husserl strongly criticizes it. But Husserl emphasizes on solid experience. However, experience other than material experience, but also the experience of the pre-foundation may be it is more appropriate to call the philosophy of Husserl “the originality of the witnesses” (Ibid, 39) Husserl After presenting the basic concepts considers other important concept that is world of life or bio world [7] “the world we live in and provides the necessary background needed for all cognitive activities and scientific determinations.” (Partovi, cited by Morin 2013, 40). But when the phenomenology is used to investigate the place and sense, existential and hermeneutic phenomenology is more appropriate method. According to Spielberg, the main point in the separation of phenomenology arises from two different perspectives:

1. Phenomenology is an epistemological stream [8].

2. Phenomenology is an ontological movement [9].

Selecting Husserl's view means the epistemological study and choosing Heidegger's view, means the ontological perspective [10] (Ibid, 45). In general phenomenological research can be carried out through at least three distinct approaches:

A) The first-person phenomenological research: Researchers considers his own first-hand experience about the phenomenon as the basic study and investigate its specific characteristics and quality.

B) Existential phenomenological research: experience is for individuals and groups who are engaged in real situations [11].

C) Hermeneutic phenomenological research: hermeneutics is the theory and practice of interpretation. The important thing in hermeneutic text is that the one who has created that text is to there to explain about its effectiveness is not

present, so the researcher must find ways to study the meanings set forth in the text [poetry, painting, landscape ...]. Because the interpretation is never complete (in the package), in many cases, the researcher uses first person phenomenologist approach, existential and hermeneutic in combination, such as Chafyn study about one of scenic of Louisiana's Rivers (Ibid, 170 -172).

Hermeneutics and Heidegger

Hermeneutics [12] in the primary definition has been called as commentary and interpretation science. Hermeneutic means interpretation to achieve meaning. Paul Ricoeur, explains hermeneutics as a method to explain and describe symbols especially the ones which have particular meaning. In his article "hermeneutics mission" he considers this definition as a reliable definition: hermeneutics is the theory understanding in its relations with the interpretation of texts (Ghanbari, AIT, 2013). There is a special meaning as the text is interpreted, meaning that is the achievement of audience (Ahmad, Haghighat and Zibayi 2004, 406).

Martin Heidegger young man affected by his old master Husserl sought to explain the nascent idea of philosophizing and through the phenomenology of Husserl gained the primary keys to provide and validate the philosophical hermeneutics and did not accepted phenomenology as a philosophy student refused. So many of the basic ideas of Heidegger are rooted in Husserl's works and concepts, but he goes further. He did not consider the phenomenology as the dimensions of philosophy and mentioned phenomenology as one of the possibilities in Dasein. A possibility that provided conditions for spaces of thoughts so that they can move toward objects and things, despite his start with Husserl's ideas, he started to teach in university and therefore indicated his opposition. He shared the position with Husserl in some of the basics of phenomenology. He was the founder of existential and hermeneutic phenomenology, he considers human nature, human being in-the-world (Dasein) [13] and intertwined with it. He considers place synonymous with living space and thus challenges abstract concepts of space and time. Heidegger considers the place less phenomenon due to the superiority approach of human being to the phenomena and his an intimate relationship with quartet realization (gods, damping, earth and sky) and called it cooperation (Partovi, 2013, 15). What Martin Heidegger calls, hermeneutic phenomenology is the same as modern hermeneutics. He used phenomenological hermeneutic to reveal the nature of things and make them free from any pre-ontological interpretation. The central point in Heidegger's concept is existence. Understanding the ultimate of existence and history made the starting point to determine the origin and certain of his thought. In the philosophy of Heidegger "language" has a great importance. He used language in the broadest sense possible; all things that the meaning becomes clear with. Word or phrase in a conversation is as much enlightening as a piece of music or a social institution. He emphasizes that our existence and our language is the only language we live. Never place beyond (or foreign) language to language and from there we look to find or think of. Our presence in the world is language-dependent, meaning people are living in the conversation. Human conversation,

when awake, when sleeping, always talking about, when we listen or read or work or rest we persistently talk. He narrates from Hölderlin that ... from the beginning we talk. According to Heidegger thinking more than anything else is listening, letting the sound that comes to us and not asking questions (Ghanbari, Ayat, quoting Terry Eagleton) [14]. The main issue for Heidegger, as a philosopher is the "interpretation of being". Hence, he knew hermeneutic phenomenology same in its essence. The initiator of the debate of Heidegger was not classical hermeneutics (Chladenius, Schleiermacher, Beck, Dilthey), but this sentence of Nietzsche that "there is no such thing as non-interpretive truth" and what know is only because of interpretation (Ghanbari, Ayat, 2013). Heidegger through phenomenology as his philosophical method tries to pierce to the pre-understandings that have danced throughout history before and after the pre-existence and from Dasein came to his knowledge. Hence, phenomenology gives this opportunity to existence to reveal itself. Therefore there should be a close relationship between epistemology and ontology to emphasize on this approach that through phenomenology Dasein gets opportunity to come up and shows itself. In fact, phenomenology with philosophical hermeneutics starts to receive pre-conceptual phenomena by means of interpretation, therefore makes self-understanding possible (Stari, 2009). In Gadamer Hermeneutics – the student of Heidegger - understanding of the text becomes possible when the interpreter tries to listen to the "narration of text" and less announces his ideas. Hermeneutics is the art of enlightenment and thinking about the past sound (tradition) and through the interpretation of what has been mentioned previously and through recognizing connotations horizon achieves its goal. Any interpretation is a precept in mind. According to Gadamer we have to achieve new ideas and knowledge through the universal language interpretation. In short, the interpretation according to Gadamer is a dialogue between interpreter and text, conversation always goes over something and subject of conversation is "likely meaning of the text". Since hermeneutics starts from where the semantics completed its work and is not be able to progress (Ahmadi, structure and interpretation of text, 570 -589 and 605). For this reason, phenomenological study of contemporary works is more doable and interesting and the result is promotable therefore the Azadi tower was selected. In this article we have tried to address the reading of the phenomenological hermeneutic of Azadi Tower and following is the history and the cause of foundation of Azadi Tower.

Azadi Tower, Hypothesis to Construction

There are many documents that Mohammad Reza Pahlavi - the Shah of Iran in 1320 to 1357 (Iranian calendar) had the dream of constructing Iran in the form of great civilizations and on the other hand was looking for the patterns of developed countries such as France and England. On the other hand, he wanted to take help of ancient Iranian forces, since he claimed as immediate successor of the Great Cyrus and on the other hand compared Iran to Western Europe in the late 60's and 70's (Bani Masoud 2009, 241). In this regard the body of the government tried every means to realize dreams of Shah. Investigating the evidences shows

that propaganda regarding the holding 2,500 year celebration of the Persian Empire was one of the most obvious examples of these attempts. Through this introduction it is clear that there was common tendency in Iran during 1330-1340 (Iranian calendar) which was accompanied with relative Azadi and traveling of many Iranians to western countries, since in response to knowledge and science in the West, in order to oppose the Western models and emphasizing on their own cultural roots, Iranians have decided to allocate new national identity to their works. In this time of national identity was no longer a political issue, but the main category of artistic debates. These developments in the search of the perfect combination of tradition and modernity were in all aspects of art and philosophy, "music, sculpture, literature, philosophy, theater, cinema, etc. Obviously, architecture, engineering and urban design, as essential elements for the realization of this royal dream, flourished during the second Pahlavi, and as that dream, on the one hand emphasized on modernism and on the other hand approached toward the greatness of ancient Iranian culture and Islamic Iran. The architecture of that era was bipolar: Nationalists were against the internationalists were in fact the pioneers of globalization.

Holding two architectural congresses, the first in Isfahan Persian date Shahrivar 1349 by inviting the most important architects of the world such as Louis Kahn, Paul Rudolph, Buckminster Fuller, George Kandylis, Nader Ardalan, Kamran Diba, Mohsen Foroughi, Houshang Seyhoun, Ali Sardar Afkhami. That the subject of this congress was to investigate the possibility of linking traditional architecture with new methods of building and second seminar was conducted on Persian calendar of Mehr in 1353 with the title of "the role of architecture in developing countries which was hold in Takht-e jsmshid in shiraz and some architects like James Stirling of America, Moshe Safdie of Canada, Kenzo TANKH from Japan and Hassan Fathy of Egypt at the conference, caused the growth of the Iranian post-modern or pseudo post-modern (Bani Masoud 2009.249 and 250). The peak of "nativism" and "historicism" in scientific circles during Persian decades 1340-1350 was one of the current discussions at that time that was a turning point in the history of contemporary Iran (Ibid 244).

Mohammad Reza Pahlavi when speaking of the great civilization, always used to refer to a "gate" which was led to it. So the new gate was on agenda to form the royal memorial. Council of 2500 year celebrations was founded in November 1959 by Senator J. Bushehr. Shahyad Tower was one of several projects the council, in fact, both in terms of funding and the range of influence, it was a small project. In 1964 Senator Bushehr, on the orders of the king gave the order of the construction of memorial gate to the Architectural office that its director was Amir Nosrt Monghah. (Memarfa site Quoted from the book party of devil)

Then at the request of the architectural community and insistence of Jahanbani - King's closest adviser- it was decided to hold a national competition to select the design of this project. On 10th of the September 1966, a small ad was published in Etelaat newspaper. Participation in this competition was free for all architects. Obviously some

design ideas like the idea of the entrance of Tehran, the name of the employer and the "Central Council of 2,500 year celebration of the Persian Empire was the least topics that were shaping the design of concepts. However, in accordance with paragraph 4 ad, not specific case has been mentioned. The land which was allocated to the project, were located at the east-west main intersection of Tehran, Eisenhower blvd. (Azadi Street) that led to the airport with a north to south dirt road, which is why the project has an effective role in the formation of ideas (Ibid). The importance of the sense of greatness in design could be understood by the vast of building and also the idea of king and his relatives and the invitation of all world leaders, presidents and kings, scientists and many important characters in opening ceremony. And because most of them were coming from Mehrabad airport the entering should act as a gateway for Tehran and if its architecture could have the iconic sense of Arc de Triomphe, which was supposed to lead to a great civilization, would have ever lasting impact on them. Sardar Afkhami has designed an Arc de Triomphe that attracted the Farooqi -a member of the jury- 21 projects were displayed on a big board, in Sa'dabad building for the jury. According to M. Iranpour the jury were Mohsen Foroughi, architect and former head of the School of Fine arts of Tehran University, Houshang Seyhoun, successor of Foroughi and dean of faculty and three other members, namely Karim Pirnia, architectural historian, Senator Sadiq, architect, Mohammad Taghi Mostafavi historian. But, according to Hossein Amanat, the jury included Foroughi, Seyhoun, Ghiyasi, Kuhang (from PBO) and Sherwin (from Tehran municipality), respectively. And finally, Hossein Amanat, the 25-year-old architect who recently has graduated from the Faculty of Fine Arts of Tehran University and one of the students was interest Seyhoun won the project [15]. After 40 years Seyhoun said as a judge, I defended the scheme and I had a large share in his winning (Memarfa. com).



1: Tehran's Azadi Tower - source Bani Masoud 323

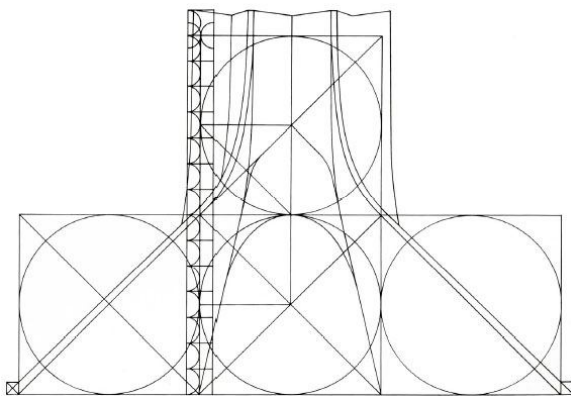
Comments of architect - Hossein Amanat – regarding the architecture of building

Hossein Amanat in dialogue with experts and journalists in the media and various architectural sites about Shahyad Tower said:

"Tower is designed to focus on the true essence and cultural depth of Iran. That is according to what is historically has happened to Iran and the greatness of its history. It is true that this comes at a time that there was a political situation in the country, but when I designed it I thought all historical periods and in the future, not to the political situation." (Bani Masoud, 2009)

It has a look to brilliant history of Iran; the time when Iran in literature, art, architecture, crafts, science and many other things excelled. I wanted to summarize these things in Azadi Tower so that if someone from out comes or even Iranian people know that this work is where and which culture it belongs (memarfa.com). The main idea of the original plan, four hangars, is the primordial pattern of Iranian architecture: four erected columns that are covered by four part dome (shape2). In Shahyad Tower, columns are bended in a complex system of twists and go up and eventually reach yard field at highest point. In this building, the main arch tower, a symbol of the Taq Kasra of the pre-Islamic period (Sassanid era) and a high arc that is a broken arc indicates the post-Islamic era and the influence of Islam in Iran(shape3). Formalizations between two arch fills are totally Irani style which the designer has inspired by the dome of the mosques in Iran. Basically, the technique of arch making in Iran is very interesting and where you go in every mosque, you'll see a new thing. These domes that are the sign of Iranian genius, the old architecture from square have entered into a circle and have done beautiful formalizations and Mogharnas. In the Azadi Tower the same thing was done. The geometry of building is rectangular geometry that is spinning based on a four-sided and has 16 sides and finally shapes a dome. Of course you do not see the dome from the outside, but from inside the tower is visible.

"There are two floors inside the tower, one above the main arch of the dome and one below that are reached by elevator. This floor is designed as an exhibition that is covered with a white concrete dome. This dome indicates the Iranian Mogharnas and its height is more than the roof of Azadi which is covered with turquoise mosaic tiles. The use of white cement consumption in this area and in the reception hall, at the time was a new job in Iran" (Quoted from loan memarfa.com)

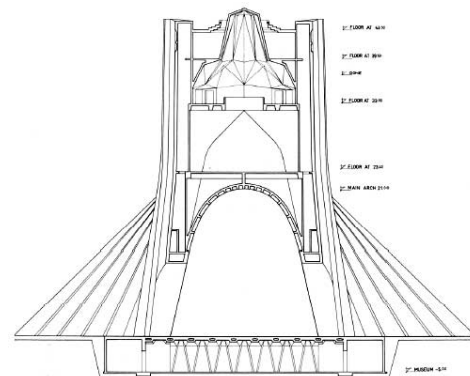


2: The geometric proportions of east-west side of Tower

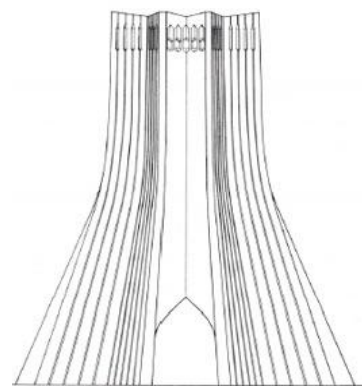


3: Above the arch of the Sassanid there is a half zigzag arc that is repeated in north-south side also.

"North-south and east-west views are quite different (shape 4&5). In the east-west axis that are the core axis from the airport to the city, the opening of bulkhead is quite generous and inspired by the Arch of Ctesiphon that was Sassanian palace gate, the arch was designed in the form of share arc, with the difference that arch Tower becomes wider when it end to the ground. Four columns/bars, each with dimensions of 62×42 mm tablets are firmly on the ground and spin to get smaller and keep the roof. Fortunately the strips of tile turquoise color, breaks the mass of columns and give it a humanistic scale. Curvaceous that makes these strips on the columns to create, soar into the sky that induce the great mathematical precision, which has led to the creation of such a natural and organic order. The mystery of numbers is in Islamic geometry (Quoted from memarfa.com).



4: East-West Section view reference Cultural Heritage



5: South -North View Reference cultural heritage

The design of main dome that is the reliance point of roof and some smaller domes inside the building, narrate a modern version of the traditional Seljuk domes. The designs are inspired from the Friday Mosque of Isfahan (shape6).

In the space of beneath museum after the main entrance, there is a tunnel like hallway that Amanat calls it “gateway of ancestors” (shape7). Inside the walls of this hallway, four massive showcases are placed that Knoll international has designed them” (Quoted by memarfa.com)

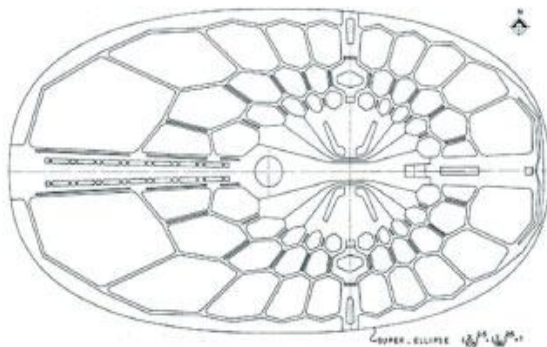


7: Tunnel of History



6: The pattern of roof

The plan of square is exactly adapted from the roof of Sheikh Lotfollah Mosque, only instead of a circle, here are two parts of two ellipses with difference focuses. Most plans of project, including this plan has been designed by Ruhollah Nickhesal with complex geometric maps and inspired by the historical examples with modern spin (shape 8&9). Although Nickhesal was third-year student at the time, but he was a genius in geometry and thus the primary responsibility for implementing projects was entrusted to him. The structural design of Over Arup was done by Michael Duncan which did a great help to organize the geometric plans (Quoted by memarfa.com).



8: The design of Shahyad Tower plan, the roof of Sheikh lotfollah mosque

“In this tower, there are several stone doors, weighing about seven tons of granite integration, which are spinning based on metal and Ghaffar Davar Panah has placed them; thanks to all Iranian groups who made this high-quality building especially Seyyed Mehdi one of the most skilled masons (shape 10)”.



9: The overall image size-photo from square by Rolf Bani



10: The central stone doors (in imitation of Persepolis)

Phenomenological reading of the Azadi Tower

“What is important in today's architecture over everything is the most important quality in our life, and it is nothing but integration- as it is in human nature. Thus, the integrity is the deepest supposed quality ... If we manage to make it up; we will give a great service to our mental spiritual democratic society... but also in terms of social integration in building is an inevitable mutual relationship (Pallasmaa, 2014, 87). Norwegian architect, Thomas Thiis-Envensen, in his book introduces a kind of architectural forms: all three elements of architectural that are available in all historical traditions and cultural are floors, walls and ceiling. He believes that the basic elements in these three elements are together and automatic; though in different ways, one is created in the middle of the outside a floor, through under and above, wall through inside and outside from up and down (Partovi, 2013, 91).

Regardless of cultural or stylistic descriptions, however, the walls, floors and ceilings, provide the conditions in which an inner area of the outer area is formed as a result individuals and groups inhabit there (partovi, 2013, 92). Pallasmaa has a considerable emphasis on elements and architectural components such as doors, windows, stairs, so on. The meaninglessness of light in contemporary homes is due to the uniform light and lack of dark light and shadow that are the motivators of thinking and imagination. Materials in his opinion are important. He believes that natural materials such as stone, brick and wood has the ability to influence the levels and are honest narrators of history. An urban public space can be a good place for people when they continually use it. The use of surrounding environment is one of the needs of healthy life. In contrast, lack of communication with the surrounding environment entails many psychological problems. One of the factors that make a person deal with his environment is the sense of

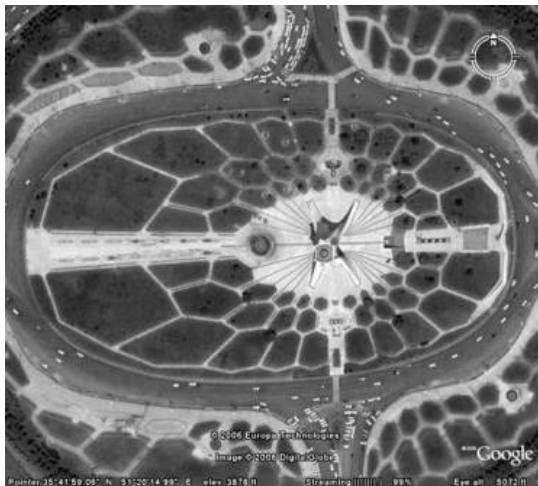
familiarity with environment and recalling good memories by the use of the familiar elements and paying attention to cultural, historical and social background that to some extent can be achieved that Pallasmaa refers it as peripheral vision. Another factor that stimulates the imagination and thinking is the existence of shadow and bright space that in modern spaces has given its place to uniform light. The usages of natural materials such as stone, brick and wood that have historical memory are essential in order to awaken memories. In the meantime, according to the expressed contents, human being is present in this world because of his body and with the same body he understands his surroundings. One of the factors taken into consideration in the design is to involve the body with space to understand it, which is done through the use of all human senses. These are factors that according to Johan Pallasmaa are used to achieve a phenomenological design in a project. Since the beginning of human history places have made based on the spatial structure of nature and human life in relation to the natural environment, not in opposition to it. Communication that has been lost in today's world and caused disorientation, homelessness and separation of the totality of significance, in fact human being through rediscovering the world again becomes familiar with natural environment and this discovery will be associated with the return to those things, and with no doubt the life of humans are in relation to things, trees, ground and cities which can cause the better understanding of the sense of place. Perhaps the number of buildings which has been studied from the perspective of hermeneutic phenomenology is high but in this article authors used the Azadi Tower's interpretation based on the method in which David Simon has been used for Seattle library. It should be noted that given that the Azadi Tower is not comparable with Seattle library in terms of visitors. The fact that authors achieved in this study was that due to the island nature of Azadi Tower and the lack of adequate access to the building mainly through the sense of sight from a distance, people just look at this Tower from inside the car or from the side of street which also makes the museum underneath the building less accessible than other museums. Thus, according to the research of Simon in Seattle library from the perspective of users, residents and people passing this case did not attain clear technique about Azadi Tower. What was important for authors with regard to certain theoretical principles of this project was to divide participants to general and specific groups (architects) and since the approach of architecture students toward these types of buildings is different separate levels of education were considered. Issues in question in the questionnaire divided into two parts as follows:

A: General questions included:

1. The sex of the respondents
- 2- the respondent's age
- 3- education level of respondents
- 4- Educational background of the respondent
- 5- the occupation of respondent

Bring up the options mentioned in the questionnaire is due to the fact that they all can affect the feeling of human being, psychologists also use the same factors in their early studies and since phenomenology is a branch of the behavioral sciences authors included these options that are effective in the response of individuals.

B: In this phenomenological study in architecture to achieve a solution to get a better sense of place and public perceptions of place 10 questions were conducted, about 74 of participants were students or graduates of architecture, and most of these students were selected from those who were less familiar with the architecture because that was to express the unbiased sense in order to achieve a better the phenomenological attitude. In this questionnaire by displaying two images which could influence the answering process of questions, hypotheses designed by employer - Mohammad Reza Pahlavi - and also some of the negative reviews were evaluated.



11: The image of the main building and view from above

Pictures mentioned in the questionnaire: the first image shows the majority of architectural ideas- Hossein Amanat- and the overview figure of building and the second image belongs to a phenomenological critique of an image that hardly any one the respondents has analyzed it and the replies were thought provoking.

In the headline of questionnaire it has been stated that:

“This questionnaire has been done in order to acknowledge the Architects regarding the perception, feeling and expression of your views with any degree and age regarding the building of Azadi Tower, so we can apply the taste of the main contacts of architecture that are mainly the people who are living in that society. So thank you for your time and consideration in answering the following questions”. Therefore in one hand authors wanted to indicate the importance public perception with any degree in architecture and on the other hand let the architectural

community know how pure feelings of the people are in accordance with their way of thinking. In the questions the attempt was to consider the phenomenological aspects, but some questions also was raised in the discussion of the theoretical foundations in fact in the questions 1,7,8,9 and 10 mostly the comments of architecture graduates will be considered. In addition, given that the building is mostly in an urban landmark and almost everyone has seen it, the authors eliminated the collection of the opinions of users and visitors, and the results of the vote of architects (students, graduates and postgraduate) and other disciplines were summarized.

1. Your first encounter with the building, which was formed about in your mind?

- 1) A memorial
- 2) A city statue
- 3) A tomb
- 4) A special building for scientific studies

The reason for asking this question is to examine the sense relationship of the form of building with the initial hypothesis and determine the percentage of the success of architect in responding the basic assumptions in the design.

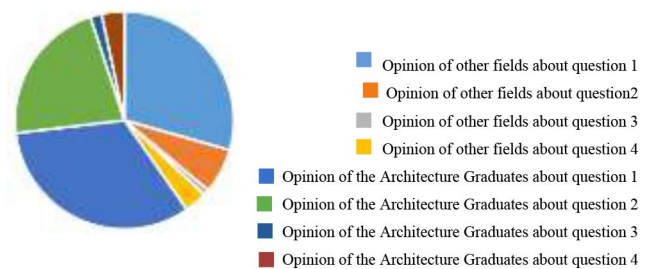


Figure 1: Form match diagram according to the architects and others, (source authors)

7- In your opinion, which item is the revival of the pre-Islamic architecture?

- 1) Curved vault on the façade
- 2) Sharp arch
- 3) Lattice façade lines
- 4) Oblique lines

8- In your opinion, which item is the revival of the post-Islamic architecture?

- 1) Curved vault on the façade
- 2) Sharp arch
- 3) Lattice façade lines
- 4) Oblique lines

It seems that due to the fact that we live in a world of symbols and the public perceive of some begins from childhood, so it is necessary to investigate some abstract concepts that have long dominated by architects and on the other hand, architect boldly defended it, in terms of public understanding and feeling to be evaluated and perhaps it's time to generalize some texts and signs of architecture. Therefore, by raising this question tried to understand the public feeling.

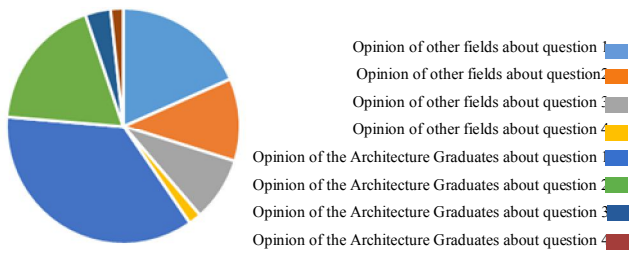


Figure 2: Evaluation of options of question 7 from the perspective of architects and others, the source author

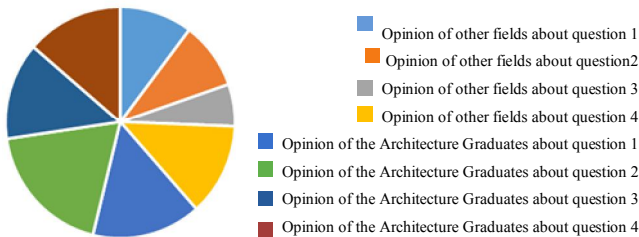


Figure 3: Evaluation of options of question 8 from the perspective of architects and others, the source author

9. Given that this building is located in the center of a cross-shaped cross section on the campus of the field, what you think. (You can choose more than one answer)

- 1) Such a plan had been accidental.
- 2) Such a plan is due the biased and anti-Islamic thoughts.
- 3) Since this image can be seen only from above it does not matter.
- 4) Because the picture can be seen only from above is important.

Posing this question was due to the created atmosphere in the public sphere of virtual architectures and some politic people, and also due to the fact that it is felt only through aerial image, does it have any effect on the feeling of human being and what is the perception of people from such a plan. This question was the only question that respondents delayed for responding and it had influence on the feeling of human beings.

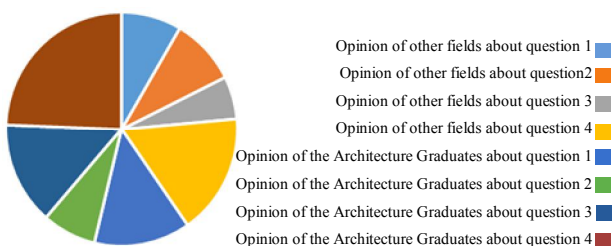


Figure 4: Exploring options of question 9 from the perspective of architects and others, the source authors

10- If you had just crossed the building, what do you think about the function of the space under the building and construction?

- 1) Permanent museum and cinema hall
- 2) theater
- 3) Urban open space Exhibition
- 4) Art

The reason for asking this question was also to investigate the relationship between emotional adjustment based form with function both in terms of the relationship with adjacent buildings and the relationship with the context of the city

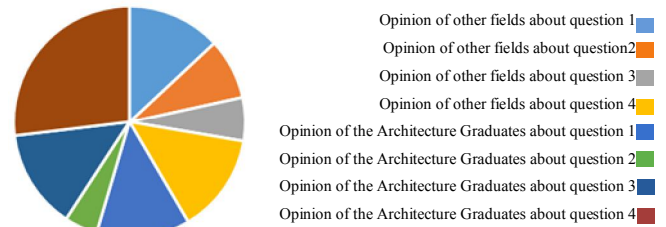


Figure 5: Exploring options of question 10 from the perspective of architects and others, the source authors

Questions 2 to 7 were posed from more sentimental view that in the beginning we express text and then the reason for asking these questions:

2-The success rate of this building as a gateway of Tehran was to what extent?

- 1) Low
- 2) Medium
- 3) Good
- 4) Excellent

The reason for asking this question was also to investigate the relationship between emotional form of the building and its location in terms of the relationship with the city and the landscape of the streets leading to it, with the initial hypothesis of the building and determines the success rate of architect in response to initial hypotheses.

3-How was you're feeling about the form and lines used in building facades?

- 1) Low
- 2) Medium
- 3) Good
- 4) Excellent

The reason for asking this question was also to investigate the relationship between the front lines and outlines and human feelings. Because it is clear that front lines and outlines are trying to guide the eye to the upper part of the building. And this study shows that work on the facade and texture by lines to what extent is effective on visual dynamics and whether people will like this kind of visual dynamics?

4- How was you're feeling about the colors used on the facade of the building?

- 1) Low
- 2) Medium
- 3) Good
- 4) Excellent

The reason for asking this question was also to investigate the effect of color on human emotions. Undoubtedly examining psychological effects of color on people is one of the options the psychologists include in their preliminary studies and choosing the right colors with the position of the building and its usage is a major concern for architects.

5-How was you're feeling about the form windows used in building facades?

- 1) Low
- 2) Medium
- 3) Good
- 4) Excellent

Although at first glance and without a view few people have recognized the windows of the building, the reason for asking this question was to take the attention of people to this little tangible delicate in transparencies the building that is one of the principles of Iranian architecture especially

during Islamic era and the other reason was to investigate the function of these windows that seemingly the landscape of other functional reasons can be seen through.

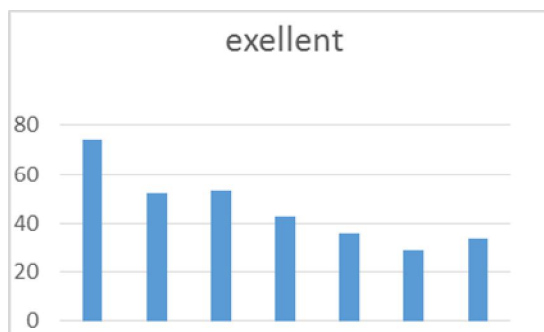
Also there is a weak alloy regarding the number of windows that due to the religion of architect (Baha'is) [16] is something tangible.

6- How was you're feeling about the materials used in landscaping and interior spaces (Wall-ceiling - floor)?

1) Low 2) Medium 3) Good
4) Excellent

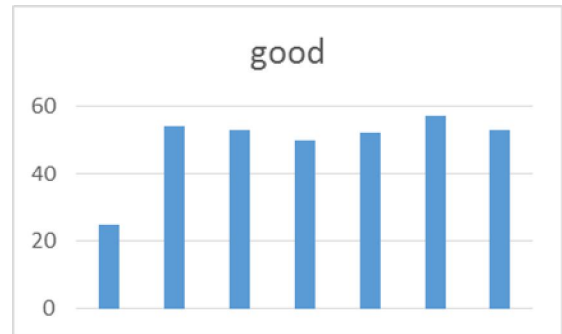
The debate of choosing color and texture of materials which have long been used in architecture and architectural based styles such as Romanticism, Expressionism and Brutalist is the key point is their choice.

In diagrams, horizontal component indicate the content of the questionnaires and the numbers and vertical columns indicate the number of respondents. In addition, given that questions 1 and 10 are pluralizable that is reflected in the diagrams.



Readability form
Sense of space
Sense of form and line
The attractiveness of exterior colors
Forms of Windows
Readability of materials
Matching function

Figure 6: Conclusion of the excellent satisfaction percentage of the respondents, the source author



Readability form
Sense of space
Sense of form and line
The attractiveness of exterior colors
Forms of Windows
Readability of materials
Matching function

Figure 7: Conclusion of the good satisfaction percentage of the respondents, the source author

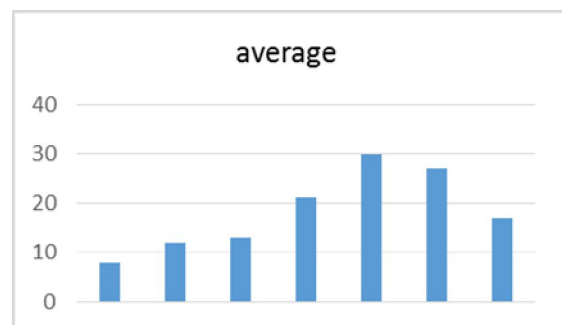


Figure 8: Conclusion of the Medium satisfaction percentage of the respondents, the source author

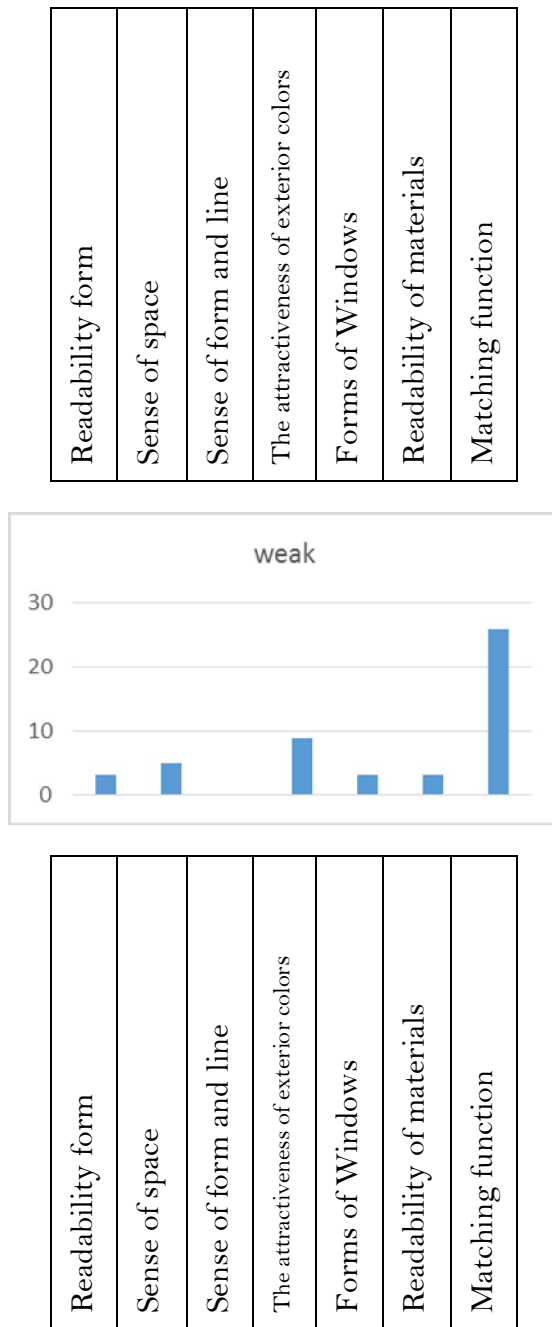


Figure 9: Conclusion of the Low satisfaction percentage of the respondents, the source author

Conclusion (response to test the hypothesis)

Shahyad Tower in detail and in construction is an exceptional building and at least two decades is ahead of its time. As mentioned earlier, its architectural atmosphere is post-modern [22] the first experience of this young architect and his design team [23] is mixed with poetry; stand under the main arch and feel innovation, a new experience that has never had in any memorial. When you cross the bridge between the two parts of the main arch, and once inside, the atmosphere that absolutely has no function again start a new experience and poetic feel. Newly graduated, could provide a space that was unprecedented in the history of architecture. In conclusion, the authors compared the talk of architects, critics and interpretations from fieldwork for the foundation of Azadi, the following results were obtained:

While investigating this building phenomenological and sense critique was available from the beginning and as mentioned this article through questionnaires collected data in this field. With regard to the issues raised in this paper it can be concluded that:

A) The highest percentage of the first option indicated that volume of Azadi Tower can represent a memorial building, and others by selecting the urban sculpture have endorsed on the effect of the volume of this building.

(B) Azadi entrance gate hypothesis of Tehran in the public thought is regarded as a freedom building and in specialized critics has been considered as the gateway of Iran.

(C) Most of the respondents have imagined the visually dynamic and its lines with good emotional feeling, their positive and strong approach to the used colors and the upper part of windows indicates the full-blown success of this building in psychology.

(D) the level of public recognition of the signs of architecture before and after Islam has been lowered and maybe the welcome feel in questions 1 and 2 is due to the archetypal form of them, because even in the architecture students had difficulty to recognize the arch before and after Islam even though some options included the options which has been mentioned by Ammant.

(E) Improper access to Azadi Park and the museum is a major factor in the lack of understanding and expressing feelings that are considered relevant to the function of museum. (F) The exterior surface, is the proper display of the double bond of Sassanid and Islamic and it can reflect the duality of culture and people in the last century, of course, this issue was considered by architect and its acceptance by reviews and the authors indicates its success in transforming such hypothesis to architect and design consultant theory confirms this.

Footnotes:

1- Noumenon

2- Universal Knowledge

3- Hegel in Phenomenology resorts to the mind whether in the description of objects and whether in receiving and investigating the rules.

4- Jain version of this story is that the six blind men were asked to give various descriptions about elephant.

5- transcendental phenomenology is the same as sciences like pure geometry, c pure calculus and receive and capture the essence of our actions, we find that they and its scope is limited to what is consciousness (awareness). Studying and describing the contents of conscience, regardless of psychology and historical considerations (Partovi, 2013, 35).

6- Husserl's phenomenological approach may be summarized in the following rules:

A) A closer look at the object, as it appears to us.

B) Epoch or phenomenological analysis means deviating from the conventional view abandoning common assumptions

C) Describing the phenomenon under study, not explaining it (as description is subject to judgment and should be delayed until all the evidence has been collected)

D) Aligning the phenomenon in the sense that at the beginning through investigating, all real phenomena should

be treated equally. This attitude will prevent the researcher to consider a phenomenon real than other phenomena and letting that phenomena shows the full range of its appearance.

E) Searching for structural shapes or constants phenomenon (Partovi, 2013, 36 and 37)

At this stage, recurring patterns, is important and should be actively explored. Husserl called the appropriate method for performing this step as fiction changes. In fact, free changes in the systematic approach, is considered the heart of the phenomenological method (Partovi, 2013, 37)

7-The Lifeworld (lebenswelt) implicitly refers to context, concept and song of everyday life, everyday life that people naturally have no interest. (Partovi, 2013, 40)

8- Epistemological

9- Ontological

10- Heidegger criticized three major aspects of Husserl's phenomenology and finally rejected:

a) Husserl neglected the historicity and facticity temporality of human life and not realized real human life.

b) Any descriptive, involves interpretation, and therefore net description is impossible, especially if the description of phenomenon is historicalized in the hermeneutic and anti-foundation.

c) Heidegger considers the thinking of Husserl regarding philosophy and idealism as a self-transcendence and says that it is a method to question the existence and therefore should be considered as a method for ontology (Partovi, 2013, 46 and 47).

11- Existential phenomenology approach involves four steps:

a) Identifying something that phenomenologist is interested.

b) Providing descriptive reports of the respondents that have experienced that phenomenon.

c) The detailed study of respondents report in order to identify commonalities and major patterns

d) Providing results to respondents and colleagues in a question and answer session (Ibid.170 and 171)

In general, it is believed that if the descriptive reports of individuals are considered carefully and collectively, can reveal the structure and meaning of phenomena.

12- Hermeneutics in original word means Hermes, winged God.

13- The concept of Dasein (the German word) means "being – there"; in traditional and conventional philosophy this German word implies the existence (existence). (Paul Ricoeur, hermeneutics mission quoted by David Kozenz Hui)

14-Terry Eagleton's book Literary Theory in 1989 by Abbas correspondent in Tehran has been published Publishing Center.

15- At that time, students choose a professor and 6 years worked in his atelier

16- Baha'is pays particular attention to the number 9 and 19 and in most sentences and spells uses these two numbers. The reason behind the sacredness of this number 9 is that through Abjad number is equal to 9. (B = 2 and H = 5 and A = 1 and E = 1, total = 9) and since the early followers of it where 18 (Letters of the Living) were a total of 19 people therefore the number 19 has a special sanctity.

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