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In the Name of God

Dear Readers,

I, on behalf of the editorial board, am proud to present this issue of the *International Journal of Applied Arts Studies (IJAPAS)* under the sponsorship of the Islamic Azad University, Yazd Branch. We were driven to found the *IJAPAS* by a noticeable lack of journals, in the Islamic Republic of Iran in particular, devoted to architecture, urban design, urban planning, architectural conservation and restoration, painting, art history, graphic, digital arts, fashion design, performing art, industrial design, aesthetics and semantics. Although the academic world is increasingly driven by cross-disciplinary visions and models, we seek multi-disciplinary views, an attempt to inform researchers, graduate students, and professionals about the trends, ideas and innovations being put forward in applied arts. To this end, in addition to standard articles, in every volume of the *IJAPAS* we hope to provide a special issue related to a respective field with innovation.

We are also sending out a call for papers related to *Applied Arts* to appear in the next issue of *IJAPAS* in May – Jun 2021.

Finally, I should mention that we are committed to a speedy refereeing process for every article submitted to us. We effort to reply to all papers submitted within five weeks' time with a response about acceptance or rejection. We also do not require formatting for submissions in our style until *after* the paper has been accepted by us for publication.

I would like to thank our Editorial Board for their work so far in helping to establish the *IJAPAS*. And, finally, I would like to extend my deepest gratitude to Dr. Ali Bolor, the assistant editor of the *IJAPAS*, for all of his hard work to ensure the timely completion of the issue.

I am delighted to invite you to visit us at www.ijapas.org.

Sincerely,



Dr. Abolfazl Davodi Roknabadi

Editor-in-Chief

International Journal of Applied Arts Studies (IJAPAS)

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Explaining the Role of Changing Components of the Problem on Increasing Creativity in the Field of Architecture Design Competitiveness

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Abstract

Knowledge has long been in the field of human knowledge. In the evolutionary history of science, many theories and hypotheses have been proposed and proven. This category reflects the fundamental changes in the way of thinking in human knowledge. In the contemporary era, knowledge faces more complex issues. Therefore, achieving growth and production in any field using new methods based on future vision is one of the pillars of human knowledge. In the field of studies, the process of architectural design, the growth and development of creativity, that is, how the idea arises and develops in the mind. Creative results in the field of architecture can be the result of changing components of the problem according to recognizing the existing contradictions in the field of architectural design process. Since design process involves the emergence, evolution, metamorphosis of ideas, and formation of concepts, one of the topics in the design process is conceptual tradition. Conceptual tradition by changing the way of thinking, offers creative solutions to enhance the way of knowing and solving the optimal problem. The role of conceptual tradition in the development of the architectural design process is by changing the components of the design problem. On the other hand, competitiveness is the basis for the growth and enhancement of architectural design field. Therefore, achieving meaningful relationship between changing the components of the problem and competitiveness in architectural design, to increase

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This article is taken from the dissertation of Dr. Neda Asadi Jafari with the title of "Explaining the role of changing the components of the problem on the competitiveness of the architectural design" under the guidance of Dr. Iraj Etesam and advisor Dr. Farah Habib in the faculty of Architecture, Islamic Azad University, South Tehran Branch.

creativity in the field of architectural design is a necessity of research. The research method has been “deductive reasoning” and using “analytic-descriptive” measures, with quantitative and qualitative approach. Questionnaire is used for field survey. To validate the data, standard evaluation tools and theories of Delphi expert community have been cited. Preliminary data extracted from the first stage in eight architectural projects eligible for research were evaluated through Delphi and related factors were extracted. Finally, using pls software and regression test based on the extracted data, the research hypotheses were proved.

Keywords: Tradition; Problem Components; Competitiveness; Creativity; Architectural Design

1. Introduction

The design process is to change the condition in the current situation. This change includes the emergence of insights, the evolution, transformation of ideas, and development of design concepts. The product of design, in the rationality paradigm, establishes the temporary products of the design process and is considered as the main part of knowledge and the knowledge is embodied in the design products. In knowledge or epistemology, emerging products are independent of design position. Procedural components are design problem-solving components or subsets defined at local scale for conceptual development while implementing conceptual ideas. The contextual components refer to the design problem for conceptualizing the link between steps at macro-scale design process. Creative cognition examines human creativity in relation to the cognitive processes that take place in the brain. This field focuses on the perception of how people think and what leads to a creative idea while thinking. It combines the principles of cognitive science, psychological studies, and brain cognition studies (studies based on imaging technology). In this regard, cognitive design, as a research field, examines the cognitive processes that occur in the brain while designing. There are several models that aim to understand how the architect thinks and designs, and to examine the relationship between the stages of thinking and the evolution of thought. Creativity means reaching unprecedented ideas that has worthiness of functionality and novelty of the product. In the present study, after controlling and coding the data, the data was extracted from the questionnaire and interview. Researcher-made measurement tools have been used for evaluation, and standard evaluation tools and theories of the Delphi expert community have been cited to validate the data measurement. Preliminary data extracted from the first phase in seven architectural projects eligible for research were evaluated through Delphi and related factors were extracted. Finally, using pls software and regression test based on the extracted data, the research hypotheses were proved.

Research questions

1. What is the effect of enhancing the position of the methods of changing the components of the problem on the competitiveness of the architectural design?
2. The transformation of the design problem can cause the increase in the competitiveness of the architectural design?

2. Research Method

Scientific research is a process that includes a set of steps and actions that have a systematic connection and relationship. The process of scientific research is a set of regular and continuous steps that makes scientific research possible from beginning to end. Generally, the process of

scientific research consists of five continuous stages, selection, analysis and explanation of the research problem, selection, design and description of working methods, data collection, classification, and analysis and interpretation of data and compilation of results. In the present study, the dimension of the problem was investigated. For this purpose, the literature and research background were studied and the variables were identified. After knowing the nature, dimensions and scope of the problem and the variables involved in the problem, the behavior of the variables was identified. After controlling and coding the data, data were extracted from the questionnaire and interview. Researcher-made measurement tools have been used for evaluation, and standard evaluation tools and theories of the Delphi expert community have been cited to validate the data measurement. Primary data extracted from the first phase in seven architectural projects eligible for research were evaluated through Delphi and related factors were extracted. Finally, using pls software and regression test based on the extracted data, the research hypotheses were proved (Fig 1).

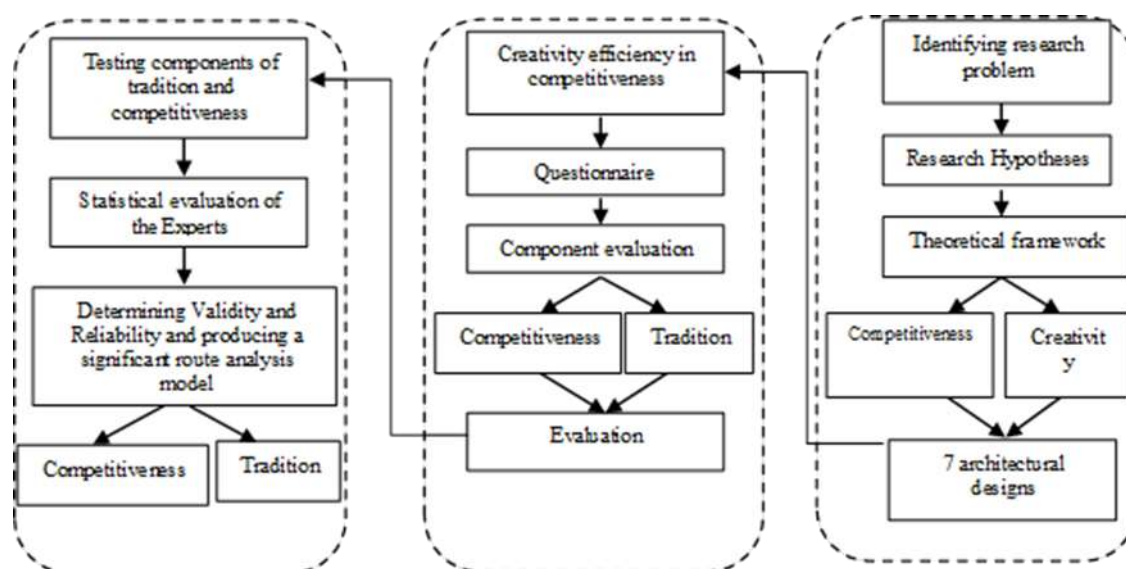


Fig 1 Proposed chart of research method (Source: Authors)

3. Research Background

Since 1960, many studies have been conducted to understand the design process (Table 2). Leaders of this movement include Christopher Jones, Christopher Alexander, John Lockman in the 1960s, and Horst Rattle and Henry Sanoff in the 1970s. Bruce Archer's 1963 series of articles in Design Magazine presented a new model for designing. He stated in these articles, that intuition and cognition are combined in the design process, and structuring this process, can be expressed scientifically. The processes that drive purposeful thought are the most complex cognitive processes that can be studied (Beaty et al., 2016: 85-97). The model that Archer proposes for design process is needed at different times and for different approaches: in the analysis stage, principal observations and inductive reasoning are needed, and in the creativity stage, subjective and deductive reasoning is needed (Fig 2).

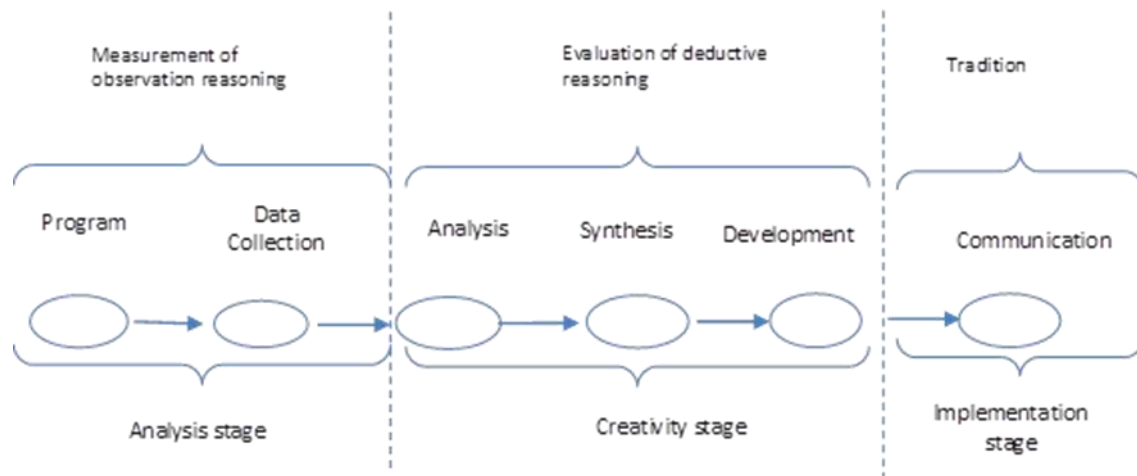


Fig 2 Bruce Acher's proposed chart (Source: El-Khouly, 2015: 34)

In the late 1970s, many research articles were written by scholars, including Jeffrey Bradbent and Omer Akin. Scientists from other disciplines have also been involved in helping to better understand design processes. Herbert Simon published his book entitled “Artifact Science”, in 1969, and Donal Shon in 1983, with his book entitled, “The Reflective Specialist”, made a great contribution to understand the education of design. Brian Lawson, William J. Mitchell have been contributed a lot in understanding better the design thinking and architectural design logic (Kowaltowski et al., 2010: 453-476). In 1984, Cross created a thematic division of design method and introduced the main representatives of each field. Thus, the goal of many studies was to “have control over the work process”. Design structure problems have always been discussed by Christopher Jones, Peter Levine, Barry Poyner, Melvin Webber, Horst Rittel. In 2002, they reviewed three comprehensive papers on research contributions, theory, and design operations (Jeamsinkul et al, 2002: 134–155). Goldsmith is the convergent and divergent thinking “divergence of thinking that moves in divergent directions to include different aspects, leading to new ideas and solutions related to creativity”, “Convergence thinking collects information focused on solving a problem”, which is important in the system of thought and design reasoning. The processes that target the generated thought are the most complex cognitive processes that can be studied (Beaty et al, 2016: 87-95). Gick (1986) combined these and other problem-solving models (Greeno, 1987: 239–270) with a simplified model of the problem-solving process, including the processes of creating problem representation, solution search, implementation and supervision on solution. Prior to that, Maurice Asimo come up with a plan for the production cycle. This plan starts with the analysis of requirements and then studied, and then the initial and complete plan is presented. The next stage is the activities related to production, distribution and consumption. This method is the background of all product development methods (Julio et al., 2011: 1-18). LG March argues that he has separated himself from the linear representation of the design process which is based on the assumption that the problem depends on the solution and that inductive-inferential thinking is insufficient to produce cohesiveness in the design process. March followed the work of the philosopher Charles S. Pierce idea of abductive thinking, which is related to production, while induction and inference are related to research (analysis). In other words, “the inference proves that something must be there; induction shows that something is actually practical; and abductive suggests that what might be” (Pierce, quoted in Cross, 2021: 3-18). The representation of the

“March” design process is a cyclical model which begins with production (initial conditions and assumptions about the types of solutions to describe the concept of a design), continues with inference (predicts the efficiency of solutions), and experiences induction for a moment (show changes and corrections in the concept).

Table 1 Studies in the field of architectural design methodology (Source: Authors)

Year	Theories	Description
1933	Devi	Contemplation is as a certain kind of thinking
1966	Jones	Contemplation, combination, analysis
1963	Archer	Evidence and recognition
1964	Alexander	Note on figure composition
1969	Simon	Science of synthetics
1983	Shun	Reflective thinking
1984	Cross	Four pillar pattern
1986	Gig	Creation process, problem representation, problem solving composition
1990	Goldschmidt	Convergence and divergence thinking
1996	Maher	Parallel thinking between problem and solution
2003	Steinberg	Recognition quality in creative participation

4. Theoretical Foundation

4.1. Defining the Problem and related Approaches

Problem occurs when the current state of a thing is known and understood what is the desired state and goal state of that thing; but there is no understanding of how to go from the current state to the desired state, a problem actually arises, in fact solving a problem is a part of thinking. Problem solving is the most complex part of any thinking operation, which can be defined as an important cognitive approach that requires the integration and mastery of a series of basic and functional skills. The problem-solving process is expressed when a living entity or system does not know where to go from situation to another situation, what path should it take? This, in turn, is considered as part of the process of a larger problem, that finding and shaping the problem is a part of it (Goldschmidt and Weil, 1998).

4.2. Creative Thinking

From the point of view of cognitive psychology, creative thinking can be considered as a set of tendencies and abilities that lead a person to create new and innovative thoughts, ideas or imaginations. Creative action requires the emergence of a certain mental ability that depends on the mental processes, behavioral and personality characteristics of the creative person. Thinkers have expressed the aspects of creative thinking including fluency and fluidity, flexibility, originality or novelty, expansion, analysis, combination of organization, complexity, transformation and change (Seif, 1999: 45; Mirkamali, 1999: 100; Hosseini, 1998: 54).

4.3. Adequate understanding of the Thinking issues in Design

In general, understanding a subject has three general aspects. These three aspects include understanding of the subject, what is being understood or the same subject, and finally the scientific contemplation that connects the first two aspects. Regarding architectural design, the issue of design needs to be known and understood (Daneshgar Moghadam, 2009: 59). But in design

situations, the problem is rarely defined at the beginning of the work, but many experienced designers have considered the need for a clear problem to be necessary to start creative work (Lawson, 2005: 175). Therefore, starting the design process as a creative work, and in other words, creative problem solving by a designer, requires a sufficient understanding of the design problem, which goes back to the initial stage and preparation in the series of steps explained in the process of creativity and architectural criticism. In fact, creative understanding of the problem limitation is one of the most important capabilities of the designer, which provides the designer with sufficient understanding of the design problem in order to find the answers with a creative approach. The importance of creating motivation for creative thinking is undeniable in the architectural design process (Hojjat, 2002: 51).

4.4. Tradition

In the Oxford Encyclopedia, the word “Transformation”, literal meaning is transformed and in art is the change from a simple form to a more complex form or, conversely, a change from a concrete form to an abstract form. One aspect of changing the components of a problem in order to achieve creativity is tradition. Tradition means change in the space of the problem. In concept design, the production of an idea or wide range of ideas is developmental and purposeful. The structure of thinking in the design process is how design actions and ideas relate to each other. Design movements (stage, action, creation) and structural units of design include argumentative movement; the “steps” of design change the position of the design relative to its predecessor (Goldschmidt, 1990: 291-298). In the process of change, two factors play a key role in its success. The two goals “diversity” and “flexibility” are core of any design program. The change in attitude towards the final product is based on the test of answers to design questions proposed by the designer (Sabri, 2014: 48). Conceptual tradition as a sub-branch of conceptual change, strategy of thinking is to provide a creative interaction of conceptual transformation for the development of architectural design process. The three main approaches to achieve conceptual tradition are to develop a way of knowing and acting on the findings of thinking (Table 2). To promote this approach, three factors of integration, structuralism and adaptability are proposed (Table 3). In the process of transformational critical movement, sudden mental insight is the stimulus response that occurs suddenly in the brain after an idea is ignited. This leads to the discovery of amazing phenomena in knowledge. There is a lot of debate about what constitutes the sudden mental insight. One of the arguments put forward is the emergence of sudden insights, a process of transformation in which creative insights are the result of rethinking (Weisberg and Alba, 1981: 169-192).

Table 2 Main factors of conceptual tradition (Source: Authors)



Table 3 Micro-factors related to conceptual tradition (Source: Authors)

Main and Sub Criteria													
Transparency		Fluidity		Minimum intervention in environment		Multiple layers		Interaction with public arena and creating space event		Re-defining the spatial structure		Change in program	
Visual continuity	Mass reduction	Dynamic movement	Integrated structure	Structure below ground	Blending with the building	In between space	Adaptability combination	Boundary reduction	Change in private to public aspects	Free space regulation	Adaptability with urban granulation	Re-defining program in favor	Community Acceptance

4.5. Competitiveness and Transformation of Components of the Problem

The competition environment in the architectural design process is constantly changing. Therefore, to meet the competitive needs, it is very important for the designer to use up-to-date strategies (Tan et al, 2011). This study implements a diamond model to analyze the competitive components in the architectural design process and determine the best strategies by the design, first of all, needs to recognize innovations in the field of design (Zhao et al, 2012). Therefore, in order to compete in architectural competitions, the designer must regularly ask questions at each stage and always seek answers to these questions: What are the criteria for the committee of jury about the innovations of the architectural design process to choose the best idea? Whether architectural innovation is one of the advantages of a design in the field of competitiveness? What innovations are needed to win architectural designs? What effect do architectural innovations have on decision making of the judges to select the design as the best design? Does originality in architectural design attracts the judges? The emergence of all these questions in the designer mind at every design stage, leads to a kind of creativity in his thoughts. Generally, innovation is defined as the successful introduction of a new thing or method. This approach leads to the visualization, illustration, combination of knowledge in the designing products, processes or services of new valuable things. With this simple definition, it can be said that innovation and creativity in a design is easily defined as the process of converting a creative idea into a valuable product (Dogan et al, 2013).

An old definition describes innovation as a gateway to a product's competitive advantage globally and internationally through the introduction of products, new services or unique services to the market. According to this definition, it can be seen that creating barriers to entry in the field of competitiveness leads to the provision of necessary resources (creative ideas) and consequently provides innovative development through resource learning. It is possible to add new items to these definitions in the literature, for example in the field of competitiveness in various fields of industrial and organizational design, innovation can be related to performance and growth by improving efficiency, increasing productivity, increasing quality, finding competitive position, market share, etc. (Altindag et al, 2010). In the design process, the designer gives an idea with the aim of solving the problem and arranges the criteria and norm with which the solution must conform. In guiding the process of reaching a solution to a problem or idea, the designer uses

various deductive methods such as finding similar, contradictory relationships, and rules of association with meanings such as proximity, similarities, similar factor and contrast. In this regard, “idea processing” means evaluating and selecting the most desirable solution to the problem. The Delphi Research Report provides a definition of critical thinking that has been agreed by 46 experts in philosophy, psychology, and education: Critical thinking is a purposeful and self-regulated judgment that leads to the interpretation, analysis, evaluation and inference, as well as the description of reflections on evidence, concepts, methodologies and criteria, and becomes the context on which judgment is based (Table 4). Critical thinking is a tool that is essential for research (Sharif and Nadimi, 2013: 22).

Table 4 Critical thinking skills according to the American Philosophical Society (Facione, 1994)

Form	Description
Interpretation	Understanding and expressing the meaning or validate the experience of the situations, data
Analysis	Recognizing the optimal inferential relationship between statement
Evaluation	Recognizing the statement validity
Inference	Identify and strengthen the factors necessary to achieve reasonable results
Explanation	Individual ability to express the results of his or her argument firmly and coherently
Self-regulation	Self-conscious monitoring of cognitive activities

5. Field Data Analysis

5.1. Process of work to be examined in the Field of Competitiveness

The research content is from the literature of the subject and is summarized by the point of view of the judges to vote the proposed architectural design and analyzed in the field of creativity and competitiveness. After ensuring the validity of the questionnaire, in order to increase the logical validity of the research tool, the structural validity of the measurement tool (questionnaire) was assessed by evaluating the criteria and matching the research objectives. Using a coherent action plan that was introduced in the framework of the step-by-step process of research methodology, the authors have reviewed and classified the information with the findings of the measurement model for theoretical evaluation of the research and importance of components affecting the creativity, competitiveness of architectural design, significance and relationship between these components were tested to determine the two-way relationship between them. It should be noted that to measure the impact of creativity on the competitiveness of architectural design, seven effects of architectural design in the architectural community have been evaluated (Table 5).

Table 5 Criteria for measuring the impact of creativity on design competitiveness

	Name of work	Valuation criteria	Compiled sub-factors
1	Tehran justice Association	Continuity of Iranian architecture	Transparency
2	Mellat Cinema	Creating a new order	Fluidity
3	Science and Technology Library	Stability	Minimal intervention in the environment
4	Noor Mobin School	Redefining the spatial organization	Multilayers and variability
5	Palace Museum garden	Expanding the urban public arena	Interaction with the public space and create an event space

6	Sahel Sepehr office building	Urban granulation	Redefining the spatial structure
7	Hashtgerd Engineering Department	Action between city and building	Schedule change

5.2. Assessing the Validity of the Questionnaire with Delphi Technique

In this section, the Delphi technique is used to identify and confirm the indicators. To do this, the questionnaire is distributed in three stages among five experts and in the last stage, if the difference in standard deviation of each index is less than 1, the repetitions can be terminated. The result of this test can be seen in (Table 6). In the first stage of Delphi, according to the table above, it is clear that the average of all indicators has been reported greater than 3 and therefore remains in the research. According to the opinions of experts in the second round, it was concluded that all the approved indicators in the first stage are acceptable (average greater than 3) and therefore remains in the study. According to the opinions of experts in the third round, it was concluded that all the identified indicators are acceptable and the average of all indicators is greater than 3.

The last round of Delphi: In this section, in order to determine the consensus using the Delphi method among experts, the Kendall coordination coefficient is used. The Kendall coordination coefficient indicates that individuals who have ranked multiple categories according to their importance have used similar criteria to judge the importance of each category and agreed. If there is a consensus among the members, the Kendall coordination coefficient is greater than 0.7 and if there is no consensus, this number is lesser than 0.5. Because Kendall's coefficient for members' responses for indicators in the third round reflects a strong and, in some cases, very strong consensus among panel members, and given that in the second round Delphi the results showed that very little difference from the results of the third round, therefore, Delphi rounds were stopped and the final indicators were confirmed.

Table 6 Delphi technique results in three stages (Source: Authors)

Index number	First Delphi		Second Delphi		Third Delphi		Kendall coefficient
	Average	Standard deviation	Average	Standard deviation	Average	Standard deviation	
Visual continuity	5.00	0.000	5.00	0.000	4.80	0.447	0.74
Mass reduction	4.80	0.447	5.00	0.000	4.60	0.548	0.78
Kinetic dynamics	4.80	0.447	5.00	0.000	5.00	0.000	0.72
Integrated structure	5.00	0.000	5.00	0.000	5.00	0.000	0.82
Building inside the ground	5.00	0.000	4.80	0.447	4.80	0.447	0.81
Blending building with environment	5.00	0.000	4.60	0.548	5.00	0.000	0.79
Intermediate space	4.80	0.447	5.00	0.000	4.80	0.447	0.73
Adaptability combination	4.80	0.447	4.60	0.548	4.40	0.548	0.88
Reduce the border	4.80	0.447	5.00	0.000	4.80	0.447	0.91
Transform private into public nature	5.00	0.000	4.60	0.548	4.40	0.548	0.76
Free spatial regulation	4.80	0.447	4.60	0.548	4.80	0.447	0.73

Adaptation to urban granulation	5.00	0.000	4.80	0.447	5.00	0.000	0.74
Redefine the program in favor of the city	5.00	0.000	4.80	0.447	5.00	0.000	0.77
Social acceptance	5.00	0.000	4.80	0.447	4.80	0.447	0.78

5.3. Evaluating the Descriptive Statistics of Competitiveness Questionnaire Indicators

In this section, descriptive statistics of questionnaire indicators including number, standard deviation, minimum value and maximum value and mean are examined (Table 7).

Table 7 Descriptive statistics of the questionnaire questions (Source: Authors)

Indicators	Standard deviation	Average	Maximum amount	Minimum amount	Number
Visual continuity	0.504	4.23	5	3	30
Mass reduction	0.548	3.90	5	3	30
Kinetic dynamics	0.263	4.00	5	3	30
Integrated structure	0.681	3.87	5	3	30
Building inside the ground	0.615	3.63	5	3	30
Blending building with environment	0.604	3.69	5	3	29
Intermediate space	0.662	3.90	5	3	30
Adaptability combination	0.521	3.73	5	3	30
Reduce the border	0.621	3.60	5	3	30
Transform private into public nature	0.484	3.80	5	3	30
Free spatial regulation	0.490	3.63	4	3	30
Adaptation to urban granulation	0.740	3.93	5	3	30
Redefine the program in favor of the city	0.636	3.76	5	3	29
Social acceptance	0.583	3.73	5	3	30

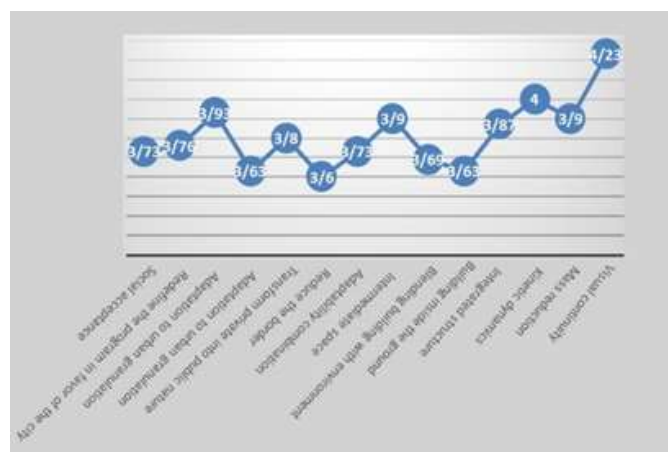


Fig 3 Average competitiveness indicators (Source: Authors)

5.4. Evaluate the Reliability of the Questionnaires

In this section, the reliability of the questionnaires has been examined using Cronbach's alpha. Given that Cronbach's alpha coefficient has been reported to be greater than 0.7, it is concluded that the questionnaires have the necessary reliability (Table 8).

Table 8 Cronbach's alpha to evaluate the reliability of the questionnaires (Source: Authors)

Total Statistics Item					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Total Item Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Continuity	35.32	44.152	.345	.580	.828
Reduction	34.39	42.173	.340	.521	.831
Dynamic	34.96	47.073	.002	.568	.845
Structure	34.43	38.772	.594	.679	.811
Building	34.39	38.766	.736	.674	.802
Blending	34.50	43.593	.283	.664	.833
Space	34.50	39.074	.535	.711	.816
Combination	33.79	41.138	.537	.721	.816
Decrease	34.32	41.115	.526	.609	.817
Nature	34.14	39.164	.621	.732	.809
Arranged	34.18	41.115	.552	.801	.816
Adaptation	35.07	42.439	.409	.712	.825
Redefining	34.75	41.380	.510	.855	.818
Acceptance	34.57	41.587	.461	.779	.821

Based on the model obtained from research hypotheses tested, it has been examined the acceptance or rejection of relationships. To accept or reject the relationships, the significance coefficient (t-statistic) has been used, if the t-statistic is greater than 1.96 or lesser than -1.96 (5% error level), the hypothesis is accepted and a significant relationship has been obtained between the two hidden variables.

Table 9 Examining the relationship between hypotheses

Relation	Standard coefficient	t-statistic	Relationship status
Competitiveness on changing components of the problem	0.511	11.609	significant
Transforming the issue into competitiveness	0.340	4.575	Significant
Changing program components to increase	0.423	8.846	significant

creativity			
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Competitiveness has a significant effect of 51.1% on changing the components of the problem with a significant value of 11.609. Changing the components of the problem has a significant effect of 42.3% on increasing creativity with 8.846 as significant value. Transformation of the problem has a significant effect of 34% on competitiveness with 4.575 as significant value.

6. Conclusion

In the proposed research framework, promoting creativity with the aim of evaluating performance from the perspective of competitiveness has been studied as the main goal in evaluating and critique and judging architectural designs. Therefore, after identifying the theoretical framework and formulating the components of creativity and competitiveness, the two-way relationship between these components has been investigated. Experimental findings of the research show that there is a significant impact among the concepts in the theoretical framework. According to the confirmation of the research model and the relationship concepts, it can be judged that the empirical evidence confirms the factors. The theoretical framework of the research, with the solution of increasing creativity in the field of making an architectural design more competitive in the early stages of the design process, seeks to increase the efficiency and effectiveness of the design and ultimately win the competition in the facing wide range of intellectual needs of judges and critics.

The synergistic between the components of creativity and competitiveness, creates a common vision and comprehensive understanding of creative problem solving in the design set and makes it possible to provide optimal solutions at different layers of design (components factor of creativity). Assessing the views of critics and judges of the statistical groups of this study (architectural plans and critical view of judges in determining the effectiveness of plans), confirms the partnership that provides intelligent solutions and modifying the project physical structures to improve the competitiveness of the project. Evaluating and critique an architectural design based on the components of creativity, will lead to increased awareness and commitment in the designer for making optimal decisions. On the other hand, the competitiveness of the design, in addition to the increasing efficiency, by creating satisfaction from critical thinking, leads to the proper formation of the design collection identity and improve its quality (components factor of competitiveness) and this issue makes the design last longer than before. In the present article, with a descriptive-analytic perspective, the two-way relationship between creativity and competitiveness of the architectural design to create an interaction between two approaches in solving the creative problem, logical relationship between form and their components has been investigated. Accordingly, first the process of architectural design and the ideas affecting it were examined from the perspective of creative problem solving and competitiveness. Then, how these thoughts affect the architectural design process with sufficient understanding of the issue of thinking in design was evaluated and the periodic process to achieve a creative product was determined by the creative thinking of an architect during the design process.

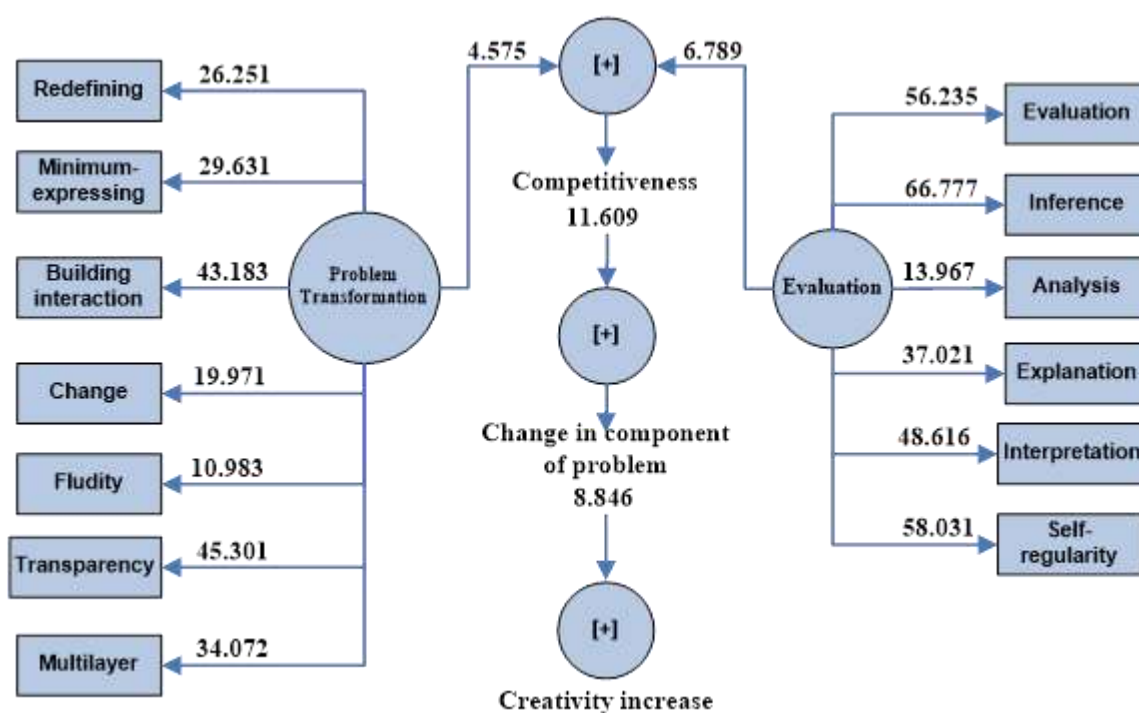


Fig 4 Research model based on path analysis in a significant state

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Screening the Criteria of Tradition and Modernism in Iranian Academic Buildings using Fuzzy Delphi Technique

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Abstract

Fundamental changes in Iranian architecture from the middle of the Qajar era contracted Iranian architecture flow in a different direction from the past and affected the building. One of the influential currents in contemporary Iranian architecture is the formation of modern architectural currents and, consequently, the combination of modern architecture and traditional architecture. Traditional fusion and modernism are clearly reflected in the body of several buildings, including academic buildings. This study aims to extract and screen the criteria for tradition and modernism in academic buildings, especially “faculties”. This study uses a mixed methodology. Criteria are explored using semi-structured interviews using grounded theory methodology. The strategy used in the quantitative step is screening using the fuzzy Delphi technique. For this purpose, the criteria governing tradition and modernism are extracted through attributional analysis and desk research. Accordingly, the text of the interview was edited. The results of the interviews were imported into ATLAS.ti, yielding the criteria for tradition and modernism in the faculties. A questionnaire was then developed to assess each criterion's contribution from the perspective of students and faculty. They were purposefully distributed to screen and evoke tradition and modernism in faculty buildings using the fuzzy Delphi and MATLAB techniques. According to the results, for modern criteria, “Free plan”, “segregation of spatial realms” and “avoiding ornaments and excessive simplicity”, belong to the rank of VL membership degree. On the other hand, for traditional criteria, “confinement hierarchy”, and “yard arrangement using natural elements”, Belong to the membership degrees VL, and VL, respectively.

Keywords: Screening; Tradition; Modernism; Academic Buildings

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1. Introduction

During the formation of “New Iran” in the first Pahlavi period and the initiation of reforms in various administrative, economic, and social fields, domestic higher education and the growth and development of educational centers and institutions were put on the agenda as one of the main pillars of this transformation. “The Iranian university system was established in 1934 with the establishment of the University of Tehran, as an important stage in the contemporary history of Iran and the starting point for the development of new sciences and the process of modernization of Iranian society, and social, economic, and cultural necessity. In the second Pahlavi period, planning policies for the growth and development of universities and higher education centers were pursued with considerable intensity and speed” (Behnam, 1994: 102). The quantitative growth of universities continued in the post-Islamic period.

Emerging modernity in Pahlavi, Iran had significant achievements in various fields, including science and education. However, it led to a kind of rupture in the process of changes in the cultural sphere and a rupture with traditional Iranian architecture, and the formation of new currents in architecture. “Although they began in the Qajar period, these changes in Iranian architecture and urban planning appeared comprehensively in the first Pahlavi period. This period witnessed the acceleration of developments so that the first Pahlavi period can be considered as the foundation of modern architecture in Iran” (Bemanian, 2006: 1).

In general, it can be said that several factors were involved in fundamental changes in contemporary Iranian architecture, including political, cultural, social, economic, and so on. Architectural developments along the plain have undergone a number of external and sometimes structural changes in the formation of public buildings, including universities, reflecting the cultural conditions of their time. Reflection on academic buildings Since the establishment of the first university in Iran shows no uniform and clear pattern and orientation regarding the approach of architects/consultants to the design of academic buildings. Architects/consultants have used different methods for various reasons, including prevailing cultural conditions and the spirit of the time, attitudes, experiences, working methods of each architect, or motivations and goals, and so on. Tradition and modernism play a decisive role in the architecture of academic buildings. Architects have taken several approaches to refer to the past and combining tradition and modernism. Some architects/consultants have turned to the use of Iranian architectural elements, materials, and ornaments, and others to the concepts and patterns of Iranian architecture and their implementation in the design of academic buildings. An architect sometimes had a different approach to the design of different universities.

To extract and screen the concepts of tradition and modernism in the faculty buildings of Iranian universities, this study seeks to answer two questions:

1. What are the criteria for tradition and modernism used in faculty buildings?
2. Which of these criteria can be excluded in the association of these two approaches?

2. Literature Review

Few studies have specifically addressed the role of tradition and modernism in Iranian academic buildings' architecture, requiring careful consideration. Nevertheless, tradition and modernism have been studied in the contemporary era from various aspects. This section summarizes domestic and foreign studies in architecture and urban planning related to the above two areas.

In an article entitled “Identity of «Iranian Architecture» and «Modernism»,” Mohammad Naghizadeh addresses issues related to the above concepts to introduce defining boundaries and the impact of different thoughts and opinions on past and contemporary Iranian architecture. Using a descriptive-analytical method, he concluded that the Iranian architectural tradition, based on Iranian cultural values (inspired by the Islamic worldview), does not disturb and antagonize modernity, more desirable expression of truths and beauties, and the satisfaction of human needs. Instead, the contradiction between Iranian tradition and architecture must be sought in modernism foundations that deny society's cultural and religious identity (Naghizadeh, 2000: 79).

In an article entitled “The Effect of Modernism on the Space-Physical Development of Iranian-Islamic Cities (A Case Study of Tehran),” Pourahmad et al. Analyzed the formation and spatial-physical developments of Iranian-Islamic cities with an emphasis on Tehran and its organization. And the susceptibility of urban elements to various factors, especially modernism. For this purpose, the process of formation and emergence of Tehran and the influence of various economic, political, social, and cultural factors before modernism and after modernism were studied using a descriptive-analytical method. It was concluded that Iranian cities have evolved over the centuries. Inherent in the physical criteria for these cities were some prudent architectural and urban planning values, shaped according to the daily needs of city residents in response to the transformation and evolution of urban society (Pourahmad et al., 2012: 54 and 57).

In an article entitled “The relation between tradition and modernism in formation of urban fabric with emphasis on cultural dimensions; case study: Birjand city,” Basiti et al. Examined the relationship between tradition and modernity in shaping the Qajar period's architecture in 1875-1922. The culmination of the values and traditions of the West during the Qajar period made it necessary to conduct this study. This study used descriptive-analytical methodology to study the interaction of tradition and modernism in the form of architectural identity of this period. The results showed that society had faced many problems and challenges, especially in the field of culture, in understanding the principles of modernity, which have not yet been overcome, a visible solution in society (Basiti et al., 2018: 55).

In an article entitled “An investigation into the former consulate of Britain as one of the first samples of Modern architecture in Iran,” Parsaee et al. first introduced the British Consulate Hall (Sabzabad building). They explained the features of early modern architecture. Subsequently, they made a comparative comparison of the Sabzabad building, using the historical-interpretive methodology. It was concluded that Bushehr faced a series of developments in various fields, including political, economic, and architectural, especially during the Qajar period. Sabzabad building is the result of these changes, whose architecture does not follow the traditions of Bushehr. It uses a modern approach and has very few similarities with the local architectural features. This building can be considered one of Iran's first modern buildings (Parsaee et al., 2017: 61 - 64).

In an article entitled “Modernity in tradition: Reflection on building design and technology in the Asian vernacular,” Rashid and Rahat Ara explored some modern design solutions and the currents and concepts inherent in tradition and modernism. They concluded that tradition and modernism use different construction methods and could not be used in utopias. Both can be used to the best of their ability, provided they use modern structures regardless of objectivity and at the same time use the exterior of the building for tradition (Rashid & Rahat Ara, 2015: 46).

In an article entitled “from 'neo-vernacular' to 'semi-vernacular': a case study of vernacular architecture representation and adaptation in rural Chinese village revitalization,” Xiaoxin and Kelly stated that vernacular architecture is considered a heritage that should be protected. And be developed because it is changing day by day due to the tendency of the villagers to live a modern

life. This study attempted to define the terms “neo-vernacular” (seemingly vernacular buildings but constructed using contemporary methods and materials) and “semi-vernacular” (reuse or renovation of vernacular buildings in combination with modern and traditional construction methods). Cleaning up the approaches to the transformation of vernacular villages. They proposed a new approach to new terms (Xiaoxin and Kelly, 2019: 1128).

In an article entitled “Perceptions of the Courtyard in Kuwait: Between Tradition and Modernity,” Yousef A.M. Al Haroun pointed out that at one time, all Kuwaiti houses had courtyards. It was a multi-purpose open space in which families would gather and interact. In the 1950s, Kuwait was affected by rapid and unprecedented urbanization and became a modern metropolis for over a decade. In this study, the yard has been used as a tool to examine several socio-cultural, economic, political aspects of moving towards modernity in residential environments built beyond the sense of indigenusness and sustainability. This study aimed to increase the knowledge of people's harmony with the intersection of traditional and modern concepts. In the findings, a significant mismatch was found between the old facts and the current perception, even regarding the current nature of the yard (Al Haroun, 2019: 182).

3. Theoretical Literature

3.1. Tradition

In the Webster Dictionary, “tradition” is defined as the unwritten transmission of beliefs and customs from one generation to another (merriam-webster: 2020; Hojjat, 2014: 19). In the semantic scope of tradition, the concepts of knowledge transfer, etiquette, techniques, laws, forms, and many other elements are placed with a nature of both spoken and written (Nasr, 2001: 135). According to Williams, the root of the word in Latin, tradition, is derived from “trader”, meaning “hand over and deliver”. He believes that this is a French loanword, basically meaning “handing over, handing over knowledge, transferring ideas, etc.” (Inna Zayats, 2015: 697; Sadeghi Pey, 2009: 10). As defined by Shils, tradition is the acquisition of all the assets of a community in a given period, the assets of the community before they are now owned by the current owners (Shils, 1981: 12; Sadeghi Pey, 2009: 10). Daffner also defines tradition as the oral and non-verbal transmission of information among people with a common culture (Dries-Daffner, 1992: 25). Tradition is inherently a kind of regeneration or revival of tradition in the present. Hence, we see that the verb tradition (or transmission) requires it to be done in the present (Ashouri, 2013: 9 - 10).

3.2. Traditional Architecture and its Criteria

Traditional architecture is also referred to as historical architecture, old architecture, original architecture, identity architecture, local architecture, meaningful architecture, vernacular architecture, and local architecture as the most important terms. Examining common synonyms reveals that traditional architecture has four loads: time, place, culture, and meaning. (Sadeghi Pey, 2009: 8 - 9).

In Iranian architecture, tradition refers to the forms, combinations, procedures, and ornaments accepted as Iranian architecture criteria, always used in important, large, and designed buildings, especially ritual and religious buildings. In addition to climatic, material, environmental, or functional reasons, it has also had cultural aspects. It has been considered as a feature, symbol, and in some cases, symbol (Soltanzadeh, 2004: 141). Table 1 lists the criteria for traditional Iranian architecture from the point of view of Iranian thinkers:

Table 1 Criteria for traditional Iranian architecture

Experts	Criteria for Iranian architecture
Mohammad Karim Pirnia	People-centeredness, self-sufficiency, avoidance of futility, Niaresh and introversion (Hashemi, 1995: 3)
Latif Abolghasemi	The climate agreement, build orientation, sanctity and privacy, interior and exterior, introversion, spatial hierarchy, the primacy of the divine sense over the sense of beauty and goodness (Ibid)
Nader Ardalan	Symbolic insight, environmental adaptation, An example of the paradise garden, positive spatial systems, complementarity, human scale, and social participation, innovation (Ibid)
Darab Diba	Geometric diversity and richness, spatial and temporal hierarchy, human scale, harmony with the environment, empathy with nature, unity and multiplicity (Ibid)
Hossein Sheikh Zain al-Din	Induction of a sense of unity using rhythm, repetition, order and geometry, completeness of the component while playing a role as the whole, Introversion and the difference between interior and exterior due to climate and confinement, lack of redundant beauty in function, the transcendence of function (Ibid)
Mahmoud Tavassoli	Simplicity and clarity, balanced, proportionate, the reciprocal composition of mass and space (Ibid)
Ali Akbar Saremi	Application of coatings (Ibid)
Hadi Mirmiran	Transparency (the constant movement from material quality to spiritual quality and thereby the reduction of matter and the increase of space), Magnificent humility through the horizontal elongation of the building, being happy due to a positive worldview (Ibid)
Mohammad Reza Haeri	Definition of space, whether single or multiple, by the degree of enclosure or confinement, or explicit realization of the floor, ceiling and wall, in the form of open, covered and closed spaces, Establishment of closed and covered space groups and walls around the open space by connection, expansion, hierarchy, sequence, interference, continuity, fluidity, and floating of space, Multi-valued spaces, the interaction between structure and spatial organization; Architectural response to nature and climate, Space follows the human movements and behaviors; light, landscape, and orientation (Ibid)
Hossein Soltanzadeh	Inventing space component models such as porches and domes, Inventing the <i>Chahar-Ivan</i> (four-porch) plan as an evolution of the use of porches and domes, Inventing and evolving <i>Chahar-Taqi</i> (four-arch), <i>Chahar- Soffa</i> (four-vault), <i>Hasht Behesht</i> (eight paradises) patterns, invention of ornaments with brickwork, tiling, plastering, karbandi, and muqarnas (Ibid)
Abdolhamid Noqhrehkar	Centralism, spatial orientation, symmetry in centralist architecture, spatial classification, organization of movement within space, the fluidity of space (Noghrehkar, 2008: 604-612)
Kambiz Haji-Qassemi and Kambiz Navai	Inward orientation, the connection between inside and outside, purity and perfection of forms, Central organization, emphasis on the axis and direction, symmetry, repetition, the geometry of Karbandis, the hidden geometry of Islamic buildings, the materials of traditional Iranian architecture, Geometric and plant motifs, color in Islamic architecture, presence of calligraphy in Islamic architecture, design of open spaces (Navai & Haji Qassemi, 2011)

3.3. Modern, Modernity, and Modernism

Modern originates from Middle French *moderne*, from Late Latin *modernus*, equivalent to Latin *mod(o)*, *mod(ō)*, “lately, just now.” (Dictionary, 2020) The word “modern” dates back to the Romans. According to him, the word “modern” meant “new,” while its opposite, “old,” meant “what belongs to the past.” The word *Modernus* was coined by the Romans in the sixth century AD from *Modo*, meaning “recently.” The word “modernity” was also coined by Charles Baudelaire in

1863 in an article about Constantin Guys entitled “The painter of modern life” (Jahanbegloo, 1995: 49 and 50). Zygmunt Bauman described modernity as an age known primarily for its constant evolution - but an age aware of this distinctive feature, an age that sees legal forms, material and spiritual creation, its knowledge and beliefs as fluid, transient, variable currents. Unstable and irrational, currents must be believed and applied only “until further notice,” which will eventually lose their value and credibility and be replaced by new and better currents (Bauman, 2013: 27). Anthony Giddens emphasizes that “opposition to tradition is inherent to the concept of modernity” (Giddens, 1998: 24).

Modernism is A style and movement in art, architecture, and literature were popular in the early 20th century in which modern ideas, methods, and materials were used rather than traditional ones (Oxford Dictionary online). In his article “An Introduction to the Definition of Modernism,” Tony Pinkney describes the initiation of modernism in cultural history as a very diverse and extensive set of aesthetic discontinuities in the tradition of European realism, specifically from the mid-nineteenth century (Pinkney, 2013: 49-50).

3.4. Modern Architecture and its Criteria

Modern architecture is based on innovation, time-dependent, and pattern-breaking. Philosophically, it is a function of the thought and philosophy of modernity, benefiting from advanced techniques and materials, and constantly evolving. By relying on new technologies, this architecture does not consider itself required to adapt to the conditions and application of environmental resources and can be established in different environmental conditions. Modern architecture in the West is presented as an original phenomenon and in other areas as an imported and alternative one (Hojjat, 2014: 104 - 105). According to Peter Collins, modern architecture was born with a change in the definition of architectural beauty (Collins, 1996: 13). According to Ernest Burden, modern architecture is the architecture of breaking previous forms and frameworks. Refusal of the past as a source of inspiration for works of art and the use of technology in a sincere manner is one of the topics of interest to modern architects. According to him, using industry with an aesthetic approach and expanding its facilities, functionalism, machine aesthetics, urban issues, production, and manufacturing, disposing of pure functional constraints, expanding formalist features, and dealing with symbolic analogies are considered current architectural topics (Burden, 2002: 210).

In defining the criteria for modern architecture, Bruno Zevi considers the language of modern architecture to include a list of functions, asymmetry, anti-perspective, box breaking, cantilever, membrane, and sheath structure, space in time, and building in the city (Kamel Nia, 2014: 83)., Kate Nesbitt addresses formalism and functionalist thinking (i.e., the form is a function of performance), “radically breaking away” from history, “honest” expression of materials and structure (Nesbitt, 2015: 21). Table 2 lists the criteria for modern architecture and the causes of their emergence.

Table 2 Criteria for modern architecture, Source: (Yaran and Mehranfar, 2015: 176)

Criteria for modern western architecture	Causes of emergence
Extraversion	The desire for honesty in architecture, nudity, the use of glass, the relationship between inside and outside
Communication with nature	The relationship between inside and outside in architecture, organic thinking, use of glass
Transparency	The relationship between inside and outside in architecture, the fluidity of space, use of glass
Lack of ornaments	The futility and worthlessness of ornaments, new criteria for aesthetics, functionalism
Statue like building	Emphasizing volume instead of mass, use of basic Platonic solids, aesthetics of the structure
Lightness	Refinement and lightening thinking, spatial transparency, application of glass, removal of ornaments, pilot space
Element-like components	Stairs as a beautiful element, structural and functional aesthetics of components and architecture
Brutalism	Aesthetics of natural materials and the removal of ornaments
Free plan	Freeing walls from the structure by new structural technology
Honesty	Lack of ornaments, extraversion, nudity, structural and functional aesthetics
Simplicity	Lack of ornaments, functionalism, minimalist thinking
Functionalism	Thinking derived from the Industrial Revolution, the devaluation of luxury

4. Methodology

The study is developmental-applied research performed using a combined nest-to-nest method. The nest-to-nest research method (qualitative in quantitative type) was used to answer the research questions.

4.1. Qualitative Step

The qualitative part is done using grounded theory and open/axial coding. This step initially included a documentary review of the research topic, extraction of various variables, and the development of a series of questions for interviewing experts based on the definitions and interpretations of tradition and modernism. The results of interviews with experts were imported into ATLAS.ti in the form of text and live open coding. This was followed by axial coding to refine and align the code.

Axial coding was performed according to the paradigmatic model; thus, the subcategories were related to the main classification according to the paradigmatic model. The main purpose of this work was to enable the researcher to think about data and relate it systematically. This process, communication in axial coding, is based on the expansion of categories. The approach used here is to extract and axially segregate data based on the contrast between tradition and modernism. Grounded theory-based coding processes achieve the following: constructing main categories based on subcategories and linking them; This means that the primary codes become secondary codes due

to their high number. Several secondary codes become a concept code. Then, the relationship between them is classified and explained.

4.2. Qualitative Sampling

Qualitative sampling was used to select university buildings. Among Iranian universities, 11 were selected using the Delphi method. First, 20 experts who had a good command of the subject and Iranian universities were selected using snowball sampling. They were asked to rate all Iranian universities in terms of the degree to which they benefit from the criteria for tradition and modernism from 1 to 10. Then, universities with an average score above 5 were selected and referred back to specialists for approval. The same process applies to the selection of faculties of selected universities. From 11 selected universities, 45 faculties were selected for review. Fifty experts were then interviewed (Table 3). Experts were interviewed to reach theoretical saturation. A pattern of repetition was observed in the information received from the 39th interview onwards. "Data were collected and analyzed after the first interview as per the principles of grounded theory." (Rose, 2007: 184).

Table 3 Frequency distribution for the specialty status of the interviewees

Interviewees	No. of books	No. of articles	No.	Frequency
Professors of architecture	14	43	19	38
Professors of landscape architecture	11	45	12	24
Professors of urban design	12	47	12	24
Professors of urban planning	6	11	7	14
Total	43	146	50	100

Table 4 lists the selected universities and the scores for each and a list of selected faculties from 11 selected universities. Table 5 illustrates a series of images from each of these faculties.

Table 4 Selected universities and Faculties

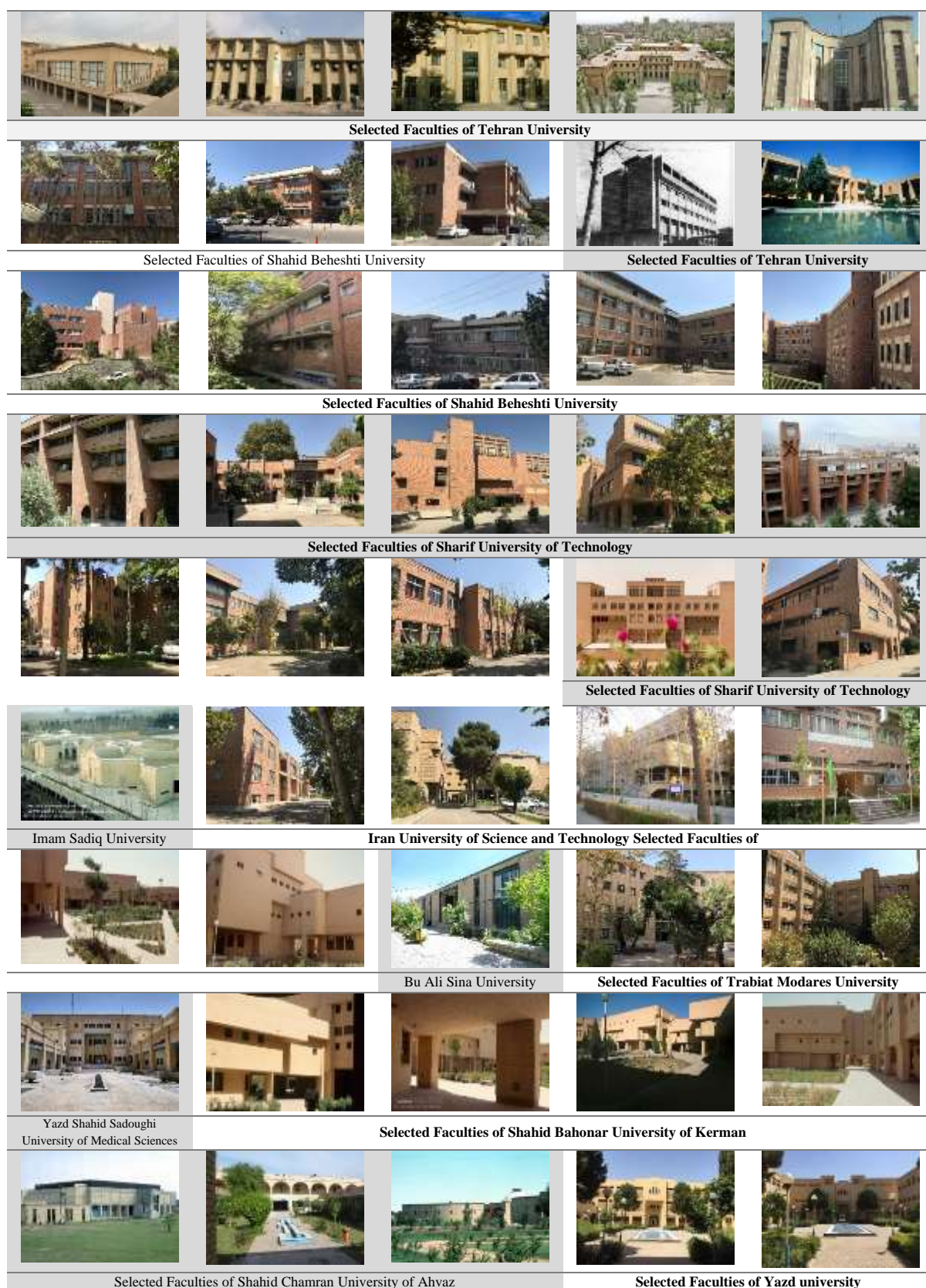
Selected university	Score	Selected faculties
Imam Sadiq University	9.2	Imam Sadiq University
University of Tehran	9.1	Faculty of Medicine, Faculty of Law and Political Science, Faculty of Engineering, Faculty of Science, Faculty of Fine Arts, Faculty of Administrative Sciences and Business Management, Faculty of Theology.
Iran University of Science and Technology	8.3	Faculty of Physics (No. 2), Faculty of Electrical Engineering, Faculty of Computer Engineering (Faculty of Advanced Technologies), Faculty of Architecture (Faculty of Industrial Design), Faculty of Architecture, Civil Engineering and Mechanics, Faculty of Metallurgy and Materials Engineering, Chemical, Petroleum and Gas Engineering, Institute of Applied Physics.
Trabiat Modares University	8.4	Faculty of Humanities, Management, and Economics, Faculty of Art.
Shahid Beheshti University	8.8	Faculty of Architecture and Urban Planning, Faculty of Literature and Humanities, Faculty of Economics and Political Science, Faculty of

		Law, Faculty of Earth Sciences, Faculty of Biological Sciences, Faculty of Electrical and Computer Engineering, Faculty of Mathematical Sciences.
Sharif University of Technology	7.6	Ibn Sina Building, Faculty of Electrical Engineering A [†] , Faculty of Industrial Engineering and Mathematical Sciences, Faculty of Mechanical Engineering A, Faculty of Chemistry A, Faculty of Metallurgical Engineering, Faculty of Chemical and Petroleum Engineering.
Bu Ali Sina University	6.4	Faculty of Basic Sciences
Yazd Shahid Sadoughi University of Medical Sciences	8.9	Faculty of Pharmacy
Shahid Bahonar University of Kerman	6.1	Faculty of Science (Blocks E, G, F) [‡] , Faculty of Engineering (Block I), Large Classroom Block (Block J), Faculty of Humanities Literature (Block D).
Yazd University	6.1	Faculty of Engineering No. 3 and 4, Academic of Sciences.
Shahid Chamran University of Ahvaz	7.5	Faculty of Agriculture, Faculty of Science, and Faculty of Physical Education and Sport Sciences

Table 5 Images of selected faculties from 11 selected universities, source: Authors

[†] According to the information received from the archive of Sharif University of Technology construction and facilities management, A denotes a primary building constructed for these faculties. Over the last few years, some new buildings have been added to the complex of these faculties at the university site.

[‡] Block classification in accordance with the Master Plan, prepared by Pirraz consulting engineers, available at www.pirraz.com.



4.3. Quantitative Step: Fuzzy Delphi Method

Fuzzy logic is a conventional mathematical theory for expressing the complexity of nonstructural problems. A fuzzy set is a function that can represent the possible numerical value of a set in the range [0, 1] as a degree of membership. In general, the process of evaluating fuzzy inference consists of three stages: 1) fuzzification, 2) inference, and 3) defuzzification (Amini Faskhousi, 2005, 52). The purpose of this study is to provide access to the most secure group agreement of experts on a particular topic. This is often done using a questionnaire and expert opinion polls according to the feedback received. This method involves a thorough examination of experts' opinions with three main criteria, namely, impartial answers to questions, receiving their feedback, and statistical analysis.

Regarding the answers to the questions, the experts' mental data are transformed into almost objective data using statistical analysis in the Delphi method. This approach led to consensus-based decision-making. The Delphi method has been used in various forecasting, decision making, and screening, including technology foresight, service analysis, factor screening, and more. Subjects in the world around us cannot be divided into two or more categories, white or black; Instead, each topic should be included in a range. Using crisp numbers to solve problems such as prediction and categorization will lead to unrealistic results. Applying this method to decision-making and consensus on issues with almost unclear goals and parameters has yielded valuable results. According to this method, thinkers present their theories in the least possible, the most probable value, and the most effective (triangular fuzzification) (Ibid, 39-45).

1. Fuzzification

Designing a fuzzy system requires selecting membership functions for linguistic variables. The importance of the work was defined based on linguistic values (very low: VL, low: L, medium: M, high: H, and very high: VH) (Shahbazi et al., 2019: 154). In screening the criteria for tradition and modernism in academic buildings, items in the low and very low categories will be excluded from the list of effective criteria in tradition and modernism.

Table 6 Membership functions of the criterion and the importance of the work to achieve the degree of membership

Membership function	Type
$\mu_{VL} = \begin{cases} 1 & \text{if } x \leq 0 \\ \frac{9/10 - x}{9/10} & \text{if } 0 < x < 9/10 \\ 0 & \text{if } x \geq 9/10 \end{cases}$	VL
$\mu_L = \begin{cases} 0 & \text{if } x \leq 0 \\ \frac{x - 0}{9/10 - 0} & \text{if } 0 < x < 9/10 \\ 1 & \text{if } x \geq 9/10 \end{cases}$	L
$\mu_M = \begin{cases} 0 & \text{if } x \leq 0 \\ \frac{x - 0}{9/10 - 0} & \text{if } 0 < x < 9/10 \\ \frac{9/10 - x}{9/10 - 0} & \text{if } 9/10 < x < 9/10 \\ 0 & \text{if } x \geq 9/10 \end{cases}$	M
$\mu_H = \begin{cases} 0 & \text{if } x \leq 0 \\ \frac{x - 0}{9/10 - 0} & \text{if } 0 < x < 9/10 \\ \frac{9/10 - x}{9/10 - 0} & \text{if } 9/10 < x < 9/10 \\ 0 & \text{if } x \geq 9/10 \end{cases}$	H
$\mu_{VH} = \begin{cases} 0 & \text{if } x \leq 0 \\ \frac{x - 0}{9/10 - 0} & \text{if } 0 < x < 9/10 \\ 1 & \text{if } x \geq 9/10 \end{cases}$	VH

2. Inference

The most important part of the fuzzy inference method is to build a legal base. The purpose of writing these rules is to define various propositions, obtained by combining different states defined for each criterion (i.e., base and complement) (Amini Faskhousi, 2005: 47; Shahbazi et al., 2019: 154; Shakibaie, 2009: 163).

3. Defuzzification

Defuzzification is a unit that acts as a function of a fuzzy set to a crisp value. In this study, the area under the curve (AUC) in the final fuzzy sets was obtained as the final crisp value (Amini Faskhodi, 2005: 56; Shahbazi et al., 2019: 154). The crisp output value can be calculated using the following equation, where y , $\mu(y)$, and \bar{y} are the output value, the output membership degree y , and the actual output value, respectively.

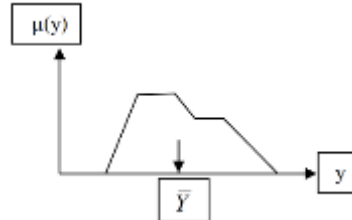
$$\bar{y} = \frac{\int y\mu(y)dy}{\int \mu(y)dy}$$


Fig 1 Center of gravity defuzzification method (Source: Monem et al., 2007: 34)

Fig 2 shows the general research process.

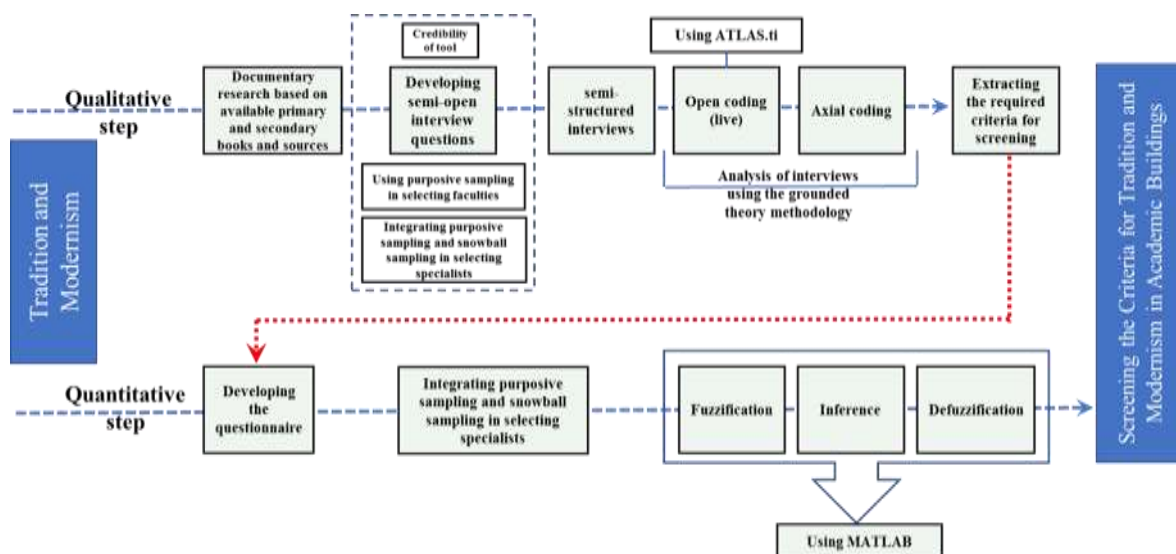


Fig 2 General research process

5. Results

5.1. Qualitative Results

In the qualitative section, the extracted codes were categorized, and the prominence of each code was determined according to repetition, according to Table 7. Also, the codes were categorized, refined, and in some cases, deleted. Nineteen codes were removed because they did not comply with theoretical foundations. The categorized codes were based on the interpretation, description, and conformity with the concepts found in the theoretical literature of traditional and modern

architecture. As a result, the greatest prominence in the use of traditional criteria is related to the “using details and brick ornaments” (prominence: 33), followed by “using bricks as the predominant wall materials” (prominence: 31). However, in modern criteria, the greatest prominence is related to “playing with simple volumes” (prominence: 29), followed by “the connection between inside and outside using wide transparent surfaces” (prominence: 20). Also, the lowest prominence in traditional architecture is related to “axial segregation”, “scaling”, “segregation of spatial realms and spatial regulation” (prominence: 1). In modern criteria, the lowest protrusions are related to “statue like building”, “element-like architectural components”, “brutalism”, “protruded volumes” (protrusion: 1), followed by and “integrated space syntax” (protrusion: 2).

Table 7 Summary of codes extracted from interviews with thinkers, source: authors

Code name	Prominence	Code type	Extracted code
Predominant materials of bricks - using bricks - using bricks on a large scale, etc.	31	Traditional	Using bricks as the predominant wall materials
Combined simple volumes - contracted and protruded volumes - pre- and post-tensioned volumes, etc.	29	Modern	Playing with simple volumes
Using Fakhr-Ö-Madin - using perforated bricks, etc.	33	Traditional	Using details and brick ornaments
Curved terraces - curved form without hip - curved shape, etc.	3	Traditional	Using traditional forms and shapes
Shapes E and U in the combination of a volume - shape L - shape U, plan, etc.	8	Traditional	Using traditional and climatic architectural forms in the building scheme
Using pure volumes - pure volumes without ornaments, etc.	7	Modern	Purity of volumes
Market pattern - Traditional school pattern - Past architectural patterns, etc.	22	Traditional	Using traditional architectural patterns
Horizontal windows - glass awning windows - horizontal windows, etc.	20	Modern	The connection between inside and outside using wide transparent surfaces
Vertical windows - all-round windows between floors, etc.	8	Traditional	Play shapes with visual connecting elements
Windows with traditional and identical shapes, etc.	6	Traditional	Using similar patterns in the windows
11 - Windows a little deep - clear retreat of windows, etc.	6	Modern	Play shapes with the placement form of windows
East-west axis extension - axial extension parallel to the axis, etc.	6	Traditional	Positioning in the direction of the climatic axis
Possibility of direct light for everyone, etc.	4	Traditional	Using maximum natural light in the building
Importance of open space - Attention to landscaping - Creating a middle open space - Main yard, etc.	11	Modern, traditional	Association of open and closed spaces
Importance of semi-open space - porches and the like - transverse porches, etc.	20	Traditional	Using the physical elements of traditional architecture
Diversification of views (facades) - visual diversity and dynamics of views, etc.	2	Traditional	Diversity of visual facade shapes
Creating a cozy and secluded atmosphere	1	Modern and traditional	The emergence of spatial seclusion in the building
Creating rectangles with proportions - rectangular buildings, etc.	15	Modern	Using rectangular volumes
Constructing a statue like building	1	Modern	Statue like building
Fountain - fountain and vegetation in the central courtyard, etc.	7	Traditional	Yard arrangement using natural elements
Mainly concrete cover - concrete horizontal lines of cement facade - cement facade with stone platform	4	Modern	Using new materials and technological achievements
Dimensions and sizes of spaces in proportion to function - Form follows function - emphasizes functionalism, etc.	16	Modern	Form follows function
Light and shadow play - light and shadow play - creating light and shadow, etc.	5	Modern	Light and shadow play
Internal regulation - regulation of the main elements around a center, etc.	13	Traditional	Central regulation
Centralized organization -- Attention to centralism and introversion - introversion - introvert volume	4	Traditional	Introversion
Extroverted - Extroverted building - Completely extroverted building - Completely extroverted, etc.	7	Modern	Extroverted
Linear organization - Linear spatial organization - Linear internal spatial organization, etc.	9	Modern	Linear plan relations
Organizing a plan similar to traditional schools - organizing volumes around the central space, etc.	4	Traditional	Central organization
Radial organization - organizing spaces as clusters	3	Modern	Modern organization
Symmetry - building with symmetry (symmetrical building) - building with axial symmetry - building with symmetry, etc.	20	Traditional	Symmetry and axial segregation
Unadorned building - unadorned facade, etc.	16	Modern	Avoiding ornaments and excessive simplicity
Building without symmetry - asymmetry - asymmetry of the facade, etc.	7	Modern	Non-adherence to classical geometry
Two- and three-story blocks - Three-story buildings - Two-story buildings, etc.	9	Traditional	Elongation
Solid volumetric building - masonry volumes - solid and lightweight walls, etc.	5	Traditional	Hardness of the volumes used
Applying special details - Apply new and accurate implementation (executive) details, etc.	4	Modern and traditional	Paying attention to implementation details
Suspension corridors - communication with bridges indoors, etc.	3	Modern	Lightweights in internal spaces
The dominance of rectangular and square shapes, etc.	8	Modern	Using pure forms and shapes

Plan free from structural constraints – liberating architecture from structural constraints - free plan	3	Modern	Free plan
Modern stairs	1	Modern	Element-like architectural components
The continuity of spaces - Continuity and extent (breadth) of movement in space	2	Modern	Integrated space syntax
Louver - good shading - high horizontal canopy at the entrance, etc.	8	Traditional	Emphasizing climate in building form
Emphasizing horizontal lines - Emphasizing horizontal lines - Emphasizing horizontal facade lines, etc.	5	Modern and traditional	Emphasizing horizontal lines
Emphasizing vertical lines - Emphasizing vertical proportions, vertical protrusion, etc.	18	Modern	Emphasizing building height
Emphasizing horizontal and vertical lines - Emphasizing horizontal and vertical elements, etc.	6	Modern and traditional	Emphasizing vertical and horizontal lines simultaneously
Emphasizing edges and corners - rounding the volumetric corners of the building	2	Modern and traditional	Cornering building
Combination of bricks and structural elements	1	Modern and traditional	Synchronized brick and structural technology
Using repetition - similarity and repetition of elements - repetition in walls, etc.	13	Modern and traditional	Using the visual emphasis principles
Visual diversity of building bodies - specific form diversity, etc.	6	Traditional	Diversity of visual elements used
Vertical exposed beams - vertical brick columns	4	Modern	The honest expression of materials and structures in the facade
Exterior spaces with exposed and unpolished concrete	1	Modern	Brutalism
Hierarchical - hierarchical – access hierarchy, etc.	5	Traditional	Spatial hierarchy
Upper suspension corridor, visual connection between floors, presence of void	3	Modern	Visual communication between floors in internal spaces
Free plan structure - geometric and modular structure of plans, etc.	4	Modern	The modular structure of plans
Concrete structure - building structure, concrete skeleton - vertical columns, etc.	12	Modern	Adherence to new technologies in building structures
Load-bearing wall structure - masonry structure	2	Traditional	Traditional technology
Indicating the entrance - the entrance of the building from the middle of the building, etc.	7	Traditional	Spatial joint entry
Pilot, pilot, etc.	3	Modern	Pilot and liberating the building from the ground
Full and empty spaces - full and empty spaces and volumes, etc.	3	Modern	Segregation of spatial realms
Strong axes of motion	1	Traditional	Axial segregation
Ejection console	1	Modern	Protruded volumes
Rigid, semi-transparent and transparent concepts, diversification of spaces	3	Traditional	Confinement hierarchy
Human Scale	1	Traditional	Scaling
Spatial elements in a regular structure	1	Traditional	Segregation of spatial realms and spatial regulation
Classical building geometry, using proportions, orthogonal geometry of the building, etc.	5	Modern and traditional	Using geometric proportions

Some of the extracted criteria belong to both traditional and modern. These criteria are referred to as “concurrency” criteria in this study. The majority of criteria are related to “using the visual emphasis principles” (prominence: 13). The least number of criteria are related to “synchronized brick and structural technology” and “the emergence of spatial seclusion in the building” (prominence: 1). Fig 3 and 4 show the axial coding results separately for traditional and modern. Twenty-eight axial codes were extracted for modern criteria, of which nine criteria can be used for both. Twenty-seven codes were also extracted for traditional criteria. This was followed by compiling a questionnaire based on the extracted codes that were provided to space users. The results extracted in the quantitative step are as follows.

determined by the maximum degree of membership. As the variable x increases, the value of the effect also changes and increases from “very low (language variable too low)” to “very high” as shown in the table below. This means that as we increase x , the value of the language variable in each class increases. This can be seen as a class at the output of the matrix. For example, if $x = 0.53$, x belongs to the middle class. If $x=0.67$, x still belongs to the middle class despite a large numerical increase. Fuzzy logic This problem can be solved using the fuzzy Delphi method, with its output meaningful based on the degree of membership. For example, if the output of fuzzy logic is $\mu = 0.67$, then fuzzy logic sets a membership degree for the two membership functions and reduces uncertainty.

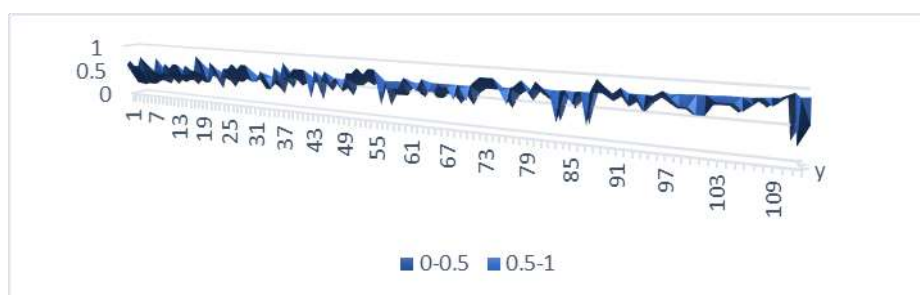


Fig 5 Classification of the degree of importance of each language variable

According to the table below, there are 64 criteria, consisting of 28 modern criteria, 27 traditional criteria, and 9 concurrency criteria. Regarding modern criteria, “using rectangular volumes”, “element-like architectural components”, “integrated space syntax”, “linear plan relations”, “play shapes with the placement form of windows”, “brutalism”, with values of 0.47, 0.44, 0.44, 0.31, 0.39, and 0.46, respectively, belong to the ranks of membership L. Also, “free Plan”, “segregation of spatial relms”, and “avoiding ornaments and excessive simplicity”, with values of 0.19, 0.21, and 0.25, respectively, belong to the VL membership grades. “The honest expression of materials and structures in the façade” and “playing with simple volumes”, with values of 0.89 and 0.88, respectively, belong to the VH and VH membership degrees, respectively. On the other hand, for traditional criteria, “play shapes with visual connecting elements”, “central regulation”, “confinement hierarchy”, and “yard arrangement using natural elements”, with values of 0.37, 0.51, 0.24, and 0.27, respectively., Belong to the membership grades L, L, VL, and VL, respectively. Also, “using the physical elements of traditional architecture”, “using maximum natural light in the building”, “introversion” and “segregation of spatial realms and spatial regulation” with values of 0.87, 0.88, 0.86, and 0.89, respectively, belong to the VH, VH, VH, and VH membership grades, respectively. On the other hand, in terms of concurrency criteria, “association of open and closed spaces”, “emphasizing horizontal lines” and “synchronized brick and structural technology” with values of 0.24, 0.21, and 0.51, respectively, belong to the VL membership grades., VL, and L, respectively.

Table 8 Degree of membership and final class of criteria in tradition and modernism

Fuzzy logic					
Criterion	Degree of membership	Final class	Criterion	Degree of membership	Final class
Light and shadow play	0.53	M	Play shapes with visual connecting elements	0.37	L
Adherence to new technologies in building	0.57	M	Positioning in the direction of the climatic	0.55	M

structures			axis		
Purity of volumes	0.76	M	Spatial hierarchy	0.53	M
Using rectangular volumes	0.47	L	Spatial joint entry	0.71	H
Visual communication between floors in internal spaces	0.61	M	Scaling	0.69	H
The honest expression of materials and structures in the façade	0.89	VH	Central organization	0.49	M
Element-like architectural components	0.44	L	Symmetry and axial segregation	0.68	M
Free plan	0.19	VL	Using the physical elements of traditional architecture	0.87	VH
Integrated space syntax	0.44	L	Using similar patterns in the windows	0.49	M
Statue like building	0.76	H	Elongation	0.79	H
Using pure forms and shapes	0.69	H	Using traditional forms and shapes	0.81	H
Modern organization	0.58	M	Central regulation	0.51	L
Protruded volumes	0.68	H	Using traditional and climatic architectural forms in the building scheme	0.60	M
Linear plan relations	0.31	L	Using maximum natural light in the building	0.88	VH
Non-adherence to classical geometry	0.55	M	Introversion	0.86	VH
Playing with simple volumes	0.88	VH	Confinement hierarchy	0.24	VL
Extroverted	0.85	H	Yard arrangement using natural elements	0.27	VL
lightweights in internal spaces	0.87	H	Emphasizing climate in building form	0.65	H
Play shapes with the placement form of windows	0.39	L	Diversity of visual façade shapes	0.62	H
Brutalism	0.46	L	Diversity of visual elements used	0.59	M
Segregation of spatial realms	0.21	VL	Traditional technology	0.74	H
Pilot and liberating the building from the ground	0.59	M	Hardness of the volumes used	0.84	H
The connection between inside and outside using wide transparent surfaces	0.59	M	Using bricks as the predominant wall materials	0.64	M
Using new materials and technological achievements	0.79	H	Axial segregation	0.74	H
The modular structure of plans	0.68	H	Using details and brick ornaments	0.78	H
Avoiding ornaments and excessive simplicity	0.25	VL	Segregation of spatial realms and spatial regulation	0.89	VH
Emphasizing building height	0.56	M	Using traditional architectural patterns	0.65	M
Form follows function	0.48	M	Using the visual emphasis principles	0.59	M
Cornering building	0.53	M	Emphasizing horizontal and vertical lines simultaneously	0.65	M
Using geometric proportions	0.68	M	Synchronized brick and structural technology	0.51	L
The emergence of spatial seclusion in the building	0.74	H	Emphasizing horizontal lines	0.21	VL
Association of open and closed spaces	0.24	VL	Paying attention to implementation details	0.65	M
Modern criteria			traditional criteria		concurrency criteria

Fig 6 provides an example of a surface observer of a fuzzy model considering the effect of 64 variables on different dimensions as input variables. This diagram shows how different input values affect the two output values (i.e., tradition and modernism). That is, a view can reflect the reaction. As shown in the diagram below, the hallmarks of tradition and modernism experience an almost irregular trend in the degree of quality recorded in the observer.

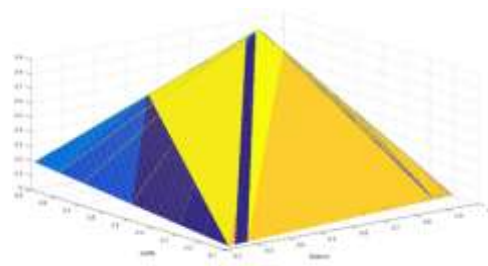


Fig 6 Criteria in the fields of tradition and modernism in Matlab

Due to the direct effect of the criteria for tradition, modernism, and concurrency on the mentioned academic buildings, a large distribution can be displayed based on the score (Fig 6). This was a field visit based on the researcher's survey, as shown in Fig 7, with a relative agreement with the results of numerical quantities of each output variable in Matlab.

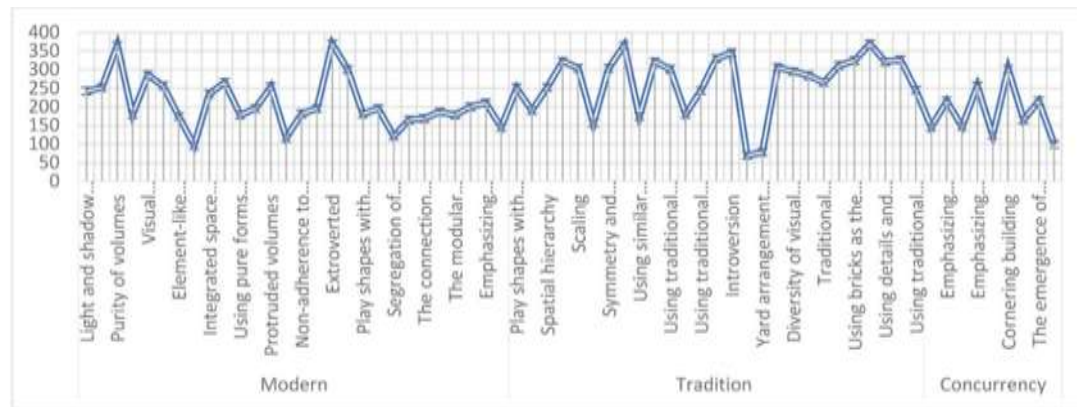


Fig 7 Distribution of variables of tradition, modernism, and concurrency

6. Conclusion

This study aimed to identify and explore the criteria for tradition and modernism in Iranian university buildings and screen and eliminate the least effective and ineffective criteria in the association of tradition and modernism in such buildings. In response to the first question, ATLAS.ti interviews and output were summarized, yielding 64 criteria. Of these 64 criteria extracted in selected academic buildings, 27 are related to tradition, 28 to modernism, and 9 to both (known as concurrency). In response to the second question, the possibility of removing the extracted criteria in the association of tradition and modernism, the results of the quantitative section showed that among the modern criteria, the excludable variables include the following (the authors explain the reasons for each):

“Using rectangular volumes”: Due to the special viewing angle and distance of the spatial audience close to the faculty, most faculties may not be able to understand the volumes well.

“Element-like architectural components”: Reasons to eliminate this factor include abstract design and construction elements, the inability of space users to fully understand, and the lack of connection with the historical period.

“Free plan”: This design in space placement prevents the space audience from understanding space demarcation.

“Brutalism”: Rough concrete facades and the integrity of these surfaces prevent the audience from paying attention to this building.

Among the criteria for tradition, the following can be excluded:

“Play shapes with visual connecting elements”: Because the ornaments are placed on the window sills, and this part is empty, the space audience does not consider windows and their forms as part of the form and body of the building.

“Central regulation”: Due to the vastness of spaces in faculties and scattered classrooms, this criterion can be understood only through architectural drawings.

“Confinement hierarchy”: Due to the different spaces and the very low resolution of the order of spaces in the faculties, it can be considered one of the least influential criteria in the association of tradition by space audiences.

“Yard arrangement using natural elements”: In universities, other courtyards are connected to open university spaces, except for the central courtyards, and their separation is incomprehensible.

Also, the following can be excluded from the concurrency criteria:

“Association of open and closed spaces”: Due to the diverse order and juxtaposition of such spaces, space audiences are not understood. No connection may be found between such spaces and the tradition of modernism in faculties.

“Synchronized brick and structural technology”: There is no clear connection between this criteria and the association of tradition and modernism by space audiences and no precise connection can be found between them.

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The Impression of the Originality of Existence Philosophy Concepts in the Dramatic Literature with Emphasis on Three Plays (Nausea, Dirty Hands and the Satan and God)

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Abstract

Jean-Paul Sartre's point of view on the originality of existence philosophy is interleaved with concepts such as: freedom, apprehension, choice, awareness and human presence as well as everything that leading to man's liberation is reflected in his plays. Jean-Paul Sartre puts existence precede to the nature and considered the man as a potential free being that in the way of freedom he is responsible not only for himself but also for others. In the book of "Existence and Non-Existence" he believes in deconstruction in all social and cultural fields. Sartre sees drama as a window for attitudinize the universe. The concept of existentialism in his plays is under the influence of philosophical and ideological propositions. Moral and political characteristics in the works of Jean-Paul Sartre expressed in such a way that describes a kind of worldview with philosophical propositions and dramatic, artful technique.

Therefore, one of the questions in this article is how did Sartre's dramatic literature benefit from the philosophy of existentialism?

How does existence and non-existence appear in most of Sartre's plays? What does the concept of hell basically mean in his works? In this article, an attempt has been made to demonstrate how existence and non-existence and the critique of dialectical wisdom have been evaluated in his plays.

Keywords: Originality of Existence; Choice; Freedom; Existence and Non-Existence; Existentialism; Nausea; Dirty Hands; Satan and God

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1. Introduction and Subject Statement

One of the three thousand year old concerns of researchers and theorists in the field of philosophy and art in Iran and the world is discovering hidden and obvious angles of man and the scope of life accompanied by a deep view of man as the most perfect living being. The twentieth century is beginning with the emergence of thinkers such as Sartre, Nietzsche, Kafka, and so on that comprises study laboratory of a nascent school called existentialism. Sartre's thoughts can be considered in three important areas of attitude, knowledge and insight. According to Sartre, the basis and foundation of all value is freedom. Man is doomed to freedom and his freedom is complete and unconditional. Sartre considers man to be completely free, in his view, freedom is one with "Existence"; that is, man has freedom by finding existence and cannot escape from this freedom (Muzaffari Pour, 2009: 89). Evidence shows that Sartre, Nietzsche, Kafka, Sadegh Hedayat, and according to many western philosophy reporters, Albert Camus, UNESCO, Arrabal, and even Harold Pinter, under the influence of the existentialism school, created works in the field of dramatic literature and it seems that they made an attempt to portray the existence and freedom of human. Existentialism is not entirely integrated philosophical system that equally accepted by all delegates. "Heidegger" didn't like to call him existentialist, and Camus openly stated that his works were not influenced by existentialism. But still all of them had same favorite concepts. Concepts such as existence, freedom, apprehension, choice, emptiness, awareness and human presence in the situation and whatever deals with human liberation has a significant place in all their works. It is from this perspective, that the authors of this philosophy describe the human's status in the world and the mankind situation.

Walter Kaufmann, philosopher and author of existence believes that existentialism is not a philosophy but a label on very different repugnance against traditional philosophy that many philosophers of existentialism have also refused to accept this label. Certainly, existentialism is not a school of thought and its reduction is related to a set of impossible principles (Safavi Moghadam, 2013: 65). Sartre wrote about existentialism that despite the many variations and differences in the views and opinions of existentialist thinkers, the common denominator of all these thinkers is the belief that in man, existence precedes nature. The existence of man is the same as consciousness or science to exists, this consciousness is the non-existence to which, existence is measured by and in this sense, it is former in nature, because until this "Non-Existence", which is the principle of human existence is not embodied, thought does not take place and the emergence of nature is only acceptable due to the thought; that is, in order to understand "Nature", it must first be measured by the validity of existence. Therefore, the priority of existence over the nature became absolute (Sartre, 2006: 10). Accordingly, some people divided Sartre's theater into two different parts:

- First; Political and ideological theater
- Second; Philosophical theater

Plays such as: *Dirty Hands*, *Nekrassov* and the *Noble Prostitute* can be placed in the first category and his other plays like *the; Satan and God*, *Flies*, etc. can be considered as the second category. Sartre's plays are of the type of myths and austerities, in terms of morals and also in terms of aesthetics (Ali Abadi, 1991: 183). This study tries to trace the cognitive origin of the existentialism school in dramatic literature by paying special attention to the dramatic works of Jean-Paul Sartre and in this regard, find appropriate answers to the question, what were the important reasons for the presence of the school of existentialism in Sartre's plays? How, when, and where it formed? What philosophical concepts did Sartre use in his plays? Sartre's political and social orientations to what extent has it appeared in his plays? To what extent is Sartre's characterization in his plays influenced by his philosophical thoughts?

2. Methodology

Given to the subject of existentialism and dramatic literature as well as Jean-Paul Sartre's view of existence and non-existence, this article is analytical descriptive (qualitative-in-depth) and method of collecting information is library, documentary. In order to review and reaching the desirable results, qualitative content analysis method has been used.

3. Discussion

The unknowns of this research project are expressed as follows and then the available known is also expressed. What is obvious is that plays give known answers to the origins of Sartre thought.

3.1. What is the Origin of the Existentialism Thoughts in the Jean-Paul Sartre Writings?

In Christianity, man is a will that reason has been added to it, and this will, with its propensity towards Jesus Christ, heals a kind of gap and wound, which according to Christians, exists in the human soul and is the effect of original sin, and only after the propensity of human will to Jesus Christ and enjoying his grace and blessing, the human reason can begin to work correctly. That is why all great Christian philosophers, since the beginning of the Christianity history has always been said that man must first believe and then reason. According to this point of view, man firstly is a creature with a will and, secondly, with reason and the power of reasoning. With such a background, the Renaissance revolution took place.

As in the eighteenth century, rationalism had abstracted issues, in such a way that they were very far from human life and the real needs of human existence, so Kierkegaard confirmed the other dimension of the subject and said, that we are not interested in wholly abstract and mental matters, but we are dealing with what we are facing at the moment and it is a part of our current life (Navali, 1993:17).

In fact, one of the causeways of existentialism begins in Kierkegaard's writings, and because of that in philosophy, he known as Dostoevsky in literature, considered as one of the twentieth century gods. Both of them are known as a movement predictor in the twentieth century. The German philosopher Nietzsche, who was more of a poet than a philosopher, had a kind of intuition and perception of the future of philosophy existed in the West. When Nietzsche said: God is dead, which is in fact a poetic discourse and not a philosophical discourse, it was a reference to the emptiness of European human intellectual life of meaning, meaning as absolute meaning and transcendent dimension. All of these matters, whether Dostoevsky in literature, Nietzsche in German philosophy, or Kierkegaard as a Christian missionary, all reflects against rationalist philosophy, which started with Descartes and reached to the end with Hume and Kant. The twentieth century is a period that, firstly, due to two very big wars and secondly, due to the destruction of many ideals and aspirations and even the idols of the nineteenth century, a kind of very deep conflict and chaos in the spiritual and intellectual life of the Europe people has come into being (Croce, 1988: 204).

What we call philosophical existentialism, in Germany and in France took on two different colors. In Germany, at first Husserl was the founder of the phenomenology religion and much more than him, his students Heidegger and Jaspers tried to flourish the philosophical aspect of existentialism, and in fact the famous word of Heidegger, who says: "Philosophy began with Plato and ended with me", is not very far from the truth. This means that if we consider the concept of existence in such a way that since Middle Ages onwards, gradually limited to became a merely

mental concept, we see that the philosophy ends with Heidegger. Although, German existentialist philosophers not understand the meaning of existence, as they have been in Eastern wisdom and mysticism, they have tried to overcome the limitations that the history of European philosophy imposed to them and maintain a kind of transcendent dimension and, following this dimension, to put values on human beings and human society.

One of the questions in this article is how and in what aspects of existentialism does Sartre's dramatic literature benefit? The findings show that: All ten of Sartre's plays are rooted in his two philosophical works, namely existence and non- existence as well as critique to dialectical wisdom.

Existence and non- existence are highlighted in most of Sartre's plays. The same issue has distinguished his point of view. Ten plays has left from Jean- Paul Sartre that after writing the tenth play (in his own words) he withdraws from his work. The play "Flies" was written in 1942. "Flies" and "Trojan women" is a rewritten text of "Euripides". But it can be said that in this relation, there is a kind of ignorance that the value of the work also depends on this feature, because Sartre transforms the generality of the work (especially from a structural and intellectual point of view). The significant point in all of these plays (according to Sartre's intellectual condition) is that two words or two Key concepts are repeated over and over again. One is hell and the other is (them or others). Two concepts in his view are rooted in maturity relations, which he refers to as bourgeoisie relations. The relations that are targeting human humanity, distances him from himself day by day. It is obvious that from his point of view, this hellish atmosphere is created by human hands, so it is experiential. That is, it is objective, palpable and tangible. The fire of hell is flaring up with firewood of unhealthy relationships or, as we see later, human ignorance. In fact, the cornerstone of this hell is the ridiculous and deformed relationships of humans, which are based on the interests, it is unhealthy and untrue. Because it is not rooted in the real need of human to relationship, rather, it originated from ephemeral and stark demands. This type of relationship, that is, relationships that do not arise from the inherent human need for relationship, causes stagnation. The stagnation that is necessarily determines the construction of the play. That is, the stagnation of relationships causes the loss of movement and non-dynamism of the characters' actions and deprives the play of the necessary dynamism. For example, like the dynamism that Greek plays have. That is why the relevance with these works should be sought in its irrelevance. That is, Sartre, while using the dynamite works of ancient Greece, and even loyalty to their main theme and subject, due to the transformation of space and construction, turns his works into static plays, which this stasis in most of the cases is the same (theme) of the work. In this respect, the static construction replaces the meaning in his works. Obviously, in stagnation, silence and stasis of anything can be ruined, including the human relations that in this play and other plays, takes the form of a mirror and finds a decalcomania state. In other words, these non-dynamite hellish relationships are figure out the static construction, not the other way around. That is, the generality of the social structure (which is the content of the work morphologically) became the founder of a construction that does not follow logical mechanisms to move and achieve human goals. So, what is more important than anything else in choosing this word is that it is hellish. That is, he (Sartre) does not use other words or expressions such as rottenness, malodor and the like, because the rottenness and malodor of everything can be removed from it. Rottenness can be cleaned by disinfectant and malodor by deodorants. But he focuses on Hell. (Ebrahimian, 2005: 108). Jean Paul Sartre in his novel Nausea refers to the revelation of his view of the universe and wrote: "He believes in bringing people together to continue the path and considers the only way to continuance of universe in consensus." He wrote: " They, too, have to come together to exist "(Nausea, p. 72). "All these people spend their time on this to explain their conscience, and happily acknowledge that their views and opinions are

the same"(Nausea, p. 75), he also speaks ill of the past and theoretical history, writing: "I find historical research not valuable that to waste my time on dead person whom I would not have deserved to touch if he were alive "(Nausea, p. 144). Sartre even objects to human thinking, believing that "I do not want to think ... I think I do not want to think. I should not think that I do not want to think, because this is still a thought, will there never be an end to it?" (Nausea, p. 201). My thought is my own: that is why I cannot stand. I exist by what I thought... and I cannot stop myself from thinking" (Nausea, p. 201.). It is also individualistic thinking and not God-oriented. So he emphasizes again, "I am, I am exists, I think, so I am; I am because I think, why do I think?" (Nausea, p. 203). I felt so terribly lonely that the thought of suicide came to my mind. What stopped me was the thought that no one, absolutely no one would be affected by my death and after the death I will be much lonelier than life "(Nausea, p. 224)". I'm bad! I'm very bad: I'm suffering, suffering from this filth, suffering from nausea, and this time it took me in a new form in a cafe. Until now, cafes were my only refuge because they are full of people and shining. I do not know where to go when I get stuck in a room." Sartre hatred of the world and matter and all that is visible and tangible is expressed and relies on the fluid world of the mind and still in the world around human beings considers the rule stupid. The play "Satan and God" is one of Sartre's most prominent plays in an existentialist atmosphere. The plot of the play is as follows: A man wants to freely experience first "evil" and then "good". First examples Satan then God, but he realizes the futility of this choice; because it is useless to do that takes place in isolation and away from society. Gotes, the warlord, who is the son of a bastard, a mother from the aristocracy and a father from the peasantry, at first decided to do evil; he plunders and fights and betrays his allies; but in the end, evil seems monotonous and he gets tired of always committing new vileness. In a confrontation with a priest named Heinrich, he decides to do good deeds from now on and become a holy man. But his motivation is not a love for human beings, but a desire to reach a position. In this play, Sartre expresses his views about existence and non- existence, or in other words, has written dialogues about his point of view that expresses an absolute truth about man from its pre-existence to eternity. A number of dialogues, monologue and solilogues are as follows: "The rich people of the city rebelled against the archbishop that is the lord of the rich, when the rich fight, the poor must be killed." Sartre in this point considers loneliness of the poor and the loneliness of the rich. "No, there is no need to explain! When they describe victory, it is not clear its difference from failure". In this play, Sartre considers both aspects of failure and victory to be foolish and attacks to pragmatic human beings and believes that: "The intensity of action is worthy of those who have nothing to lose". And more also introduces himself as follows: "I do not have piety; maybe our children will be pious, on one condition that we shed as much blood to give them the right to have virtue." Although he believes in the universe and considers human actions the cause of his later conditions, I despise your chosen ones who can be happy." And he attacks people like this: "I want to tell you why you are not afraid of death? Because each of you thinks death will happen to others, but not yourself. In this war everyone will be killed." "In this world there is no more than one day, this is one day which is always repeated. They give it to us in the morning and take it back at night." But on this earth and at this time, good deeds is not separate from evil, so I accept being bad so that I can be good"(Sartre, 1973: Dialogues in text pages). Sartre, according to his ontology, does not acknowledge the existence of any objective and independent human criteria for moral values and considers the values as the result of human's free choice. In his point of view, there are no external or pre-determined criteria. He is neither accept the existence of a being beyond the human universe to determine any principle and basis for human action and choice nor accept the existence of any meaning and objectivity beyond the human world and does not believe that there is a general

binding moral law and absolute values. (Copleston, 2011: 247.) Conditions in which everything is burned and turns to ashes, this means destruction. Thus, he believes that inappropriate human relationships have reached the point where there is no hope for saving it. This despair (or lack of hope for recovery) is, in his view, rooted in ignorance and, in Brecht's words, rooted in human simplicity. The naive and foolish man who is captured by the bourgeoisie and its relations, the system that for its own interests uses him, dragging him into the abyss that for example, the main character of "The Condemned of Altona" has fallen in it.

Sartre's plays are basically rooted in his two philosophical works (Existence and Non- Existence) and (Critique of Dialectical Reason). It means that the early works (such as the *Flies*, *Without Burial Deaths*) are related to the first book. Plays such as (*The Condemned of Altona* and *Satan and God*) with the book *Critique of Wisdom*, the subjects of the first book are in fact the transformed form of problems that found in the novel *Nausea* and *Flies*. The most important idea that can be seen in these works is the idea of precedence of existence over nature. That is, man cannot be condemned for past events and deeds that he has already committed. Rather, the judgment about him should be based on his actions in the current situation. Hence being and human action is taking meaning in this moment, that is, the moment of doing action. That is, human humanity is crystallized in the situation and action in it, decision that he takes in this situation and what he does in this situation. But there was no chance for Sartre himself to create a character like Everest, Everest who was in such a special philosophical and political position. From the writing of the *Flies*, all his attention is focused on freedom and action based on it. The idea that exists in the *Flies* in raw form. That is, Sartre creates a simple image through the similarity of the two kings, which does not correspond to reality. The king (Aegisthus) after committing murder and then forging repentance and remorse by being punished is saved and loses his freedom. But Everest considers himself free and consciously chooses the path of freedom and decides to kill Aegisthus. That is, he commits an act in a special situation. The important thing is that his intention is not just killing, but he and Sartre intention is freedom, an act that in the end makes him a Christ and a savior. It means not only he does not seek redemption and does not repent, but also bears the guilt of others. With this action, he drives out the flies and frees people. That is, the freedom of the people depends on free action or freedom. Thus, Sartre in this play claims that if we want to escape from oppression, we must first free ourselves from the closed circle of hellish powers. Then, after rescuing ourselves, provide the means for the freedom of others (Ebrahimian, 2005: 48).

3.2. What Significant Signs are there in Sartre's Plays?

The philosophical works of Jean-Paul Sartre (1883-1969) are completely influenced by the philosophical discussions that took place in Germany during his time. The term existentialism, unlike other isms, does not refer to a single ideology. This term is used to refer to the philosophers that while having some similarities, they also have significant differences with each other. Philosophers under this term can be classified under two categories: Misbeliever and God believer. Some of the God believer existentialists are: Kierkegaard, Jaspers and Gabriel Marcel. Sartre and Camus are also among the Misbeliever existentialists.

Man is always on his way to making himself and does not have a pre-determined form. (same: 170.) Sartre in the "Dirty Hands" play is focused on this form of human freedom and writes: "If I had the courage to shoot him when we are alone in the office, he would die because of this and I could think of myself without shame. I'm ashamed that I killed him later ". About his loneliness he said: "Sometimes you have to build a wall of loneliness around yourself, not to keep others away from you, but to see who is breaking down the wall to see you." And in comparison, between dying

and living, he wrote: "To die is nothing but to die miserably? Even when one is tired of everything, like a bitch woman who goes and kills herself, worse, like a stupid boy who others fears from his inconveniences and perversions and get rid of him. Do you wish such a death?" Therefore, he considers the world sorrowful and writes: "I have been living in this sorrowfulness for a long time. It was to complete this sorrowfulness that I shot the arrow". For personal settlement with death or existence and non- existence in a short dialogue in the play "Dirty Hands" he wrote: "Karski [To Hugo]: It is very likely that you will take responsibility for your father's death. Hugo: It is almost certain that he is responsible for my life. Thus, we are innumerable. (Sartre, 2016: 84). And finally in the age of reason he believes that: "This baby that is born is the logical result of a situation in which you deliberately put yourself and you want to destroy it, because you do not want to accept all the consequences of your actions (Sartre, 2017).

The lack of understanding of directors or analysts of Sartre's philosophy for his plays has always conveyed vague and fragmented concepts to spectator. Philosophy, drama and existentialism in Sartre's thought are of great help to know more about Sartre. Jean- Paul Sartre is one of the leading figures of French philosophy and dramatic literature who during his lifetime left a tremendous influence in the field of philosophy with the theory of humanism (existentialism) and dramatic literature. "Flies" (1955), "Dirty Hands" (1948), "Satan and God"(1951) are among the plays of this author that have been performed many times in different scenes of the world. The play "The Condemned of Altona" premiered on December 23, 1959 at the Renaissance Theater in Paris directed by François Drabon and was greeted by spectators and critics.

In Sartre's view, implies my self-awareness to present myself to what I lack in order to identify myself with myself and this is the structure of desire and the moving towards perfection. Such a person no longer has a God who wants to move towards him, but he must, step by step, realize his own existence within himself and create himself in order to be perfect. This man wishes to become God, but God is a self-contradictory thing (Blackham, 2010: 171-176). Presence of human in universe, means "Being Himself", in other words he is always trying to establish his existence. Of course, the existence that he wishes for "Himself" originates from him, he bases his existence on himself, and this is the ideal of becoming God and moving towards perfection. We always strive to experience humanity as a historic object of destiny, but we can never do it, because there is nothing beyond humanity (Ibid, 195-196).

Sartre's "I" is so rebellious that it leaves no room for "Other" beings commonality in this realm, to make room for the presence of God. Sartre's Misbelieve is something beyond Feuerbach's Misbelieve, who said: human made God from himself and believed that man draws what he does not have from perfection in his mental God (Copleston, 2011: 291-293). Hence, man is the creator of God [conceptual and ideal God]. But Sartre believes that man should not even wish for divine perfection but he must make perfection "In Himself" his ideal (Dehghan Sistani, 2012: 62).

Sartre wrote:

Existentialism is an attempt to extract all the effects and results of a coherent state, without relying on necessary existent (Sartre, same: 80)

For Sartre, the debate over the existence or non-existence of the necessary existent is a pointless argument: in our view, the fundamental issue is not the existence of necessary existent, the important thing is that man must retrieves himself personally and make sure that nothing can free him from himself, even if he finds a reason to prove the being of necessary existent (same). However, he refused the God to defend the principle of human freedom and considers it a self-contradictory thing, so that he can base his philosophy on human self-foundation (Copleston, 2011: 254 -255).

Believing in the attribute of creativity for human beings is the main theme of Sartre's existentialism. Sartre thus has provided the foundations of his moral theory. In fact, Sartre's theory of moral existentialist is based on the primacy of human existence over his nature and absolute freedom and believing in the attribute of creativity for human being. Man, first exists only, but is left to himself to create what nature for himself. In other words, human exists, but he creates his being, from this view, Sartre considers morality as same as art:

The common denominator between art and moral is that in both cases, we are dealing with creation and innovation. In the world of moral as well, we can decide what must be created before action and in the improvisation of the reason (Sartre, same: 67).

In this attitude, man in all his social and individual interactions, must regulate his actions in such a way that creates his own identity. In fact, he should choose all the behaviors on his own and on the way he wants. Therefore, man, because of his enjoyment from "Absolute Freedom", does not find excuses for his actions to relays the responsibility of his existence to it. (same, 40). He is free to choose what he wants. Based on this view, each human is the God of his universe and in fact, he is not man, but God.

Based on this kind of attitude towards man in Sartre's philosophy, can his thoughts on morality be justified?

To answer this question, we will first state the foundations of Sartre's thoughts on morality, then we will judge whether it is justifiable or not.

4. Foundations of Sartre's Thought on Morality

Sartre's moral theory is based on several principles:

1. According to Sartre's anthropological explanation, the meaning and emergence of the universe in his view, depends on the existence of man and the denial of God, therefore, values such as moral values, find meaning only in the realm of the human universe by relying on a kind of misbelieving humanism. Sartre by removing necessary existent claimed that all values, including moral values, are created only by man and for man. In fact, the ideal observer in Sartre's thought is man himself, and the moral perspective, which is the criterion for distinguishing a moral judgment from an immoral one, is also based on the centrality of man. In fact, whatever action man chooses will be good, and whatever he not chooses will be bad (Dehghan Siskani, 2012: 69).

2. Sartre's meaning of man is not a general human being, because in Sartre's existentialism the individual is always considered, not the general human being, therefore, individualism and reliance to it can be considered as a one of the most basic principles of Sartre moral existentialist. Morality is related to the human and what makes an action moral comes from the individuality of that action (Thomas, 2003: 231).

3. Man is a creature whose existence precedes his nature; that is, it has no pre-determined form and is left to himself. He makes his identity with his choices, and of course he must take responsibility for all his choices. Sartre divided existence in two categories: "In Self-Existence" which is a full, exaggerated and self-existent existence, and also "Out Self-Existence" which is an empty, contradictory and out of self-existence. Therefore, according to Sartre, the human being is responsible for what happens; he must accept to take responsibility for what is he making. Sartre says: "From the moment I appear in the universe, I carry the burden of the world alone, without any help from anyone" (Blackham, 2003: 214).

In fact, Sartre holds the human being entirely responsible for everything that happens in his universe, even if it is a war that he had no role in it. He has chosen to defend and preserve freedom for humanity. Now, suppose that there is a war occurred in the universe that the two sides intend to

violate each other's freedom, in which case, all the human beings in that period are responsible for the war and have intended to violate other's freedom. Therefore, it can be concluded that all human beings are committed immorality (Dehghan Siskani, 2012: 65).

Awareness of this responsibility is, of course, painful and exhausting (Lavin, 2008: 460). "No human or individual nature causes that I act greedily, if I do, it is because I have chosen. Therefore, all the responsibility is with me" (Eric, 2008:9).

Sartre believes that:

Man must accept the existence of freedom in himself and strive to construct his nature by his own responsibility and choice. He says: "Moral anxiety occurs when I find myself in a fundamental relationship with values" (Sartre, 2008:62).

According to Sartre, some people deceitfully shrug off the burden of this heavy responsibility, which is a kind of self-deception and undermines human value. This self-deception occurs in such a way that man denies his own existence and hides his freedom from himself. Sartre wants to show how a human being can deny his own existence by denying his freedom; and with this denial, he shrugs off the burden of responsibility for his behavior and actions; from the "Responsibility that it means being aware of the undisputed cause of an event or being something" (The Thomas King, Sartre).

Man in his action must choose completely freely and independently, therefore, in this worldview, absolute freedom has intrinsic value and we must fight and defeat "Others", including "God", and not allow the "I" to be captured and the freedom of the "I" to be restricted. "I" must try to overcome "Others". What is valuable to me is that I should capture others, though others are also thinking of capturing me. This constant struggle between my existence and other existence is always established (Sartre, 2008:309).

For Sartre, God is the perfect example of the "Other." It is meaningless to speak of human freedom in relation to God, because in that case, before God, man will be an absolute thing and, like other things, will have no freedom. A man, who looks at himself through the eyes of God, became alienated with his true self "Subjectivity", and becomes merely a worthless object alongside other objects. Sartre believes that the Christian man accepts what God has ordained for him as the only true determination and tries in his life to meet the divine expectations. He relies on other (God) to know what will happen. However, this understanding of the relationship between God and man denies the most important element of human existence, namely freedom. Consequently, man is the "Absolute Object" and God is the "Absolute Subject". Man will receive the meaning of his existence from the outside and define himself according to the definition that God gives him. This means human self-alienation. Man feels ashamed in front of such a God and loses his identity. This is the source of man's fear of God.

One of the factors that cause God's view to deprive man of his freedom is that he sees everything with his keen eye and he knows everything. With his absolute knowledge he knows every truth about me and has predicted all my deeds from the beginning and I can do nothing but what he knows. The condition of human freedom of action is that his behavior is unpredictable and even God does not know what he will do in the future. But God's eye is futuristic and his look is eternal and this eternal look gives human beings an eternal identity. In this case, man must always seek to discover the eternal purposes of God in order to know how to behave (Dehghan Siskani, 2012: 52).

According to Sartre, freedom for human beings is a kind of absolute freedom, because human beings, through this freedom, shape and mean the world and give it value. Not only human act on his own in different moral situations, but also sets the criterion for moral value of action himself.

Describing authority in such a broad and absolute sense poses many difficulties for presenting a moral theory, because human freedom and authority are the basis of moral values and its criterion. Freedom and authority in Sartre's meaning loses its common meaning, because freedom in its common moral meaning, means being free to choosing different conditions of an action, but in Sartre's sense, freedom is bringing different conditions of an action and then valuating them in himself and in the end, choosing one of these conditions for action. In simpler word, according to Sartre's definition of freedom, if we want to describe a free action, we must say that it is a free action whose actor, while acting, laying down a meaning for universe, in which there are different situations and conditions for an action and the actor of the action, choose one of the different conditions of the action according to the setting and forgery of arbitrary values. In fact, with such a description of freedom, free action occurs when the actor has already created the world from nothing in which that action finds meaning in it. Of course, it is clear that presenting a moral theory in such a situation is meaningless and impossible. Moreover, such an absolute description of human freedom and inevitability means that every action man's chooses and every behavior he commits arises from his free will and choice, and such an assumption inevitably, falls into the trap of a kind of radical moral anarchism (Dehghan Siskani, 2012: 72).

In fact, this kind of attitude towards moral is a violation of moral values. One of the important channels for finding moral and expressing moral behaviors is in the interaction of human beings with each other, while according to Sartre's view; human beings should always be in the thought of destroying "Other". Sartre says:

What is valuable to me is used by another, while I try to free myself from the control of other, other struggle to free himself from my control. While I try to capture the other, the other thinks of capturing me and in any case, this constant struggle between me and other and in other words, between my existence and other existence is always established (Sartre, same: 309).

Sartre argues that there are experiences in which we immediately and unequivocally discover another being. One of these experiences is the feelings of shame. Shame is a conscientious experience and a state of conscience. Shame, like all states of conscience is intentional and about belonging, because to be ashamed is always to be ashamed of something, and this belonging to shame is the "I" myself. "I" am ashamed of myself for my being. But shame is not an inner feeling of self, because I am lonely and hidden, imagination of simple shame requires an alien observer. "I am ashamed of myself is in front of someone and ashamed of myself as in another opinion"(Sartre, 2008: 266)

According to Sartre, another presence for the out existence occurs in two ways: one is a physical presence and the other is a presence in the out existence mind. Thus, the other is always present for the out existence. Other constitutes the culture, tradition, and history of the out existence and in this way he tries to turn the out existence into an object (same, 309).

The gaze shakes the hearts, turns hope into despair and despair into hope ... The gaze, like a stream of electricity, burns the man and its spark prevents the heart from working (same, 31).

Thus, in the world that Sartre portrays, there is no possibility of friendship and compromise between me and the other, and we are always trying to enslave each other. In other words, each of us wants to expand our freedom by denying the other's freedom and attain our choices and desires. It is not unreasonable to say that Sartre's moral theory encourages human to enmity, war, elimination or enslavement of others, because on the one hand, freedom of others denies and disrupts my freedom and, on the other hand, recognizing the other and making peace and friendship with them highlights the possibility of subjectivity and losing my freedom.

According to Sartre, the criterion of a valuable moral act is the preservation of freedom. This criterion, because it has no real support, will lead to a kind of chaos and confusion in moral practices. Denying the existence of any rules for human behavior and action, denial of any rational direction for choosing a person, misbelieving and finally leaving the determination of values to the person and human will, provide a good ground for anarchist interpretations in the field of morals. If the only criterion for one's behavior is what the person himself freely chooses, what reason is there for a saboteur not to claim by committing sabotage acts tries to respect his freedom and perform a valuable moral act? Based on the foundations of Sartre's existential morals, an anarchist can easily conclude that he has the right to defend himself against his enemies. Based on this argument, he will give himself the right to sabotage against all social institutions that threaten his freedom to in this way, devalue the imposed models of institutions. Therefore, it seems that Sartre's existentialist morals can provide justification for rebellion against many human institutions and achievements (Dehghan Siskani, 2012: 57).

In Sartre's moral thoughts, man becomes a being who is devoid of any transcendent goal, perfection or prosperity. His life is only going on to reach death. "I just live, to die..." says Sartre (Thomas, 2003: 217).

According to Sartre, the more man creates, the more he feels independence. "Man must create his own essence; that is, he should create shyness, arrogance, correctness, incorrectness, etc. in himself (Foulquie, 2010: 68).

In Sartre's thought, not only is there no God or ideal observer as the guarantor of moral values, but the moral values will lose any ontological support. Sartre built his moral theory without relying on metaphysics and religion and this is, in a way, the deprivation of morality from the guarantee support for the execution of moral values. By reviewing the foundations of Sartre's moral thoughts, we found that Sartre's theory of existentialist morals was unjustifiable and incompatible with shortcomings, inconsistencies and internal problems. This study demonstrates that Sartre's moral thoughts due to the adoption of humanist misbelieving and considering absolute freedom for the human leads to the denial of moral realism, the promotion of a kind of moral anarchism and the meaninglessness of morality. Also in this attitude, because preserving freedom is the only criterion for the morality of actions, the respect of other human beings in social interactions will be ignored and moral equations in social relations will become immoral matters. Sartre, in fact, removed the issue of morality, which significantly appears in the relationship between human beings and also in the relationship between man and God by denying God and disrespecting to "Other" (Dehghan Siskani, 2012: 68).

5. What is the Dramatic Structure and Philosophical Content of Sartre's Plays?

Sartre believes that prose is derived from logical thinking and is a naturally kind of signification, so the prose writer is committed to the meaning of something that he writes, but poets are free from the burden of commitment.

Seyed Abolhassan Najafi wrote:

Sartre's view of the difference between poetry and prose is similar to the view of Paul Valérie, who likens poetry to dancing and prose to walking. He used to say that walking is usually towards a destination, while dancing doesn't have a destination, and going to a destination by dancing would be ridiculous. So, the purpose of dance is the dance itself. Lajos N. Egri wrote, any phrase that expresses must be the product of the thought of an "Actor" in terms of three physical, psychological

and social factors. The "Actor" must himself tell us who is he and find out with irony and gesture what will happen (Egri, 2004: 386-387).

Sartre was more interested in presenting new theories and answering important questions in his day than in concentrating on literature. Sartre's most famous rule is: "The ultimate goal of art is to re-possess the world and exposed to see in the same way, but as if it originated from human freedom." The book of "What is literature?" is a combination of the sociology of art, the philosophy of art, the theory of literature, the psychology of literary perception, and the history of literature. There is dialectic between discovery, unveiling and creation, and the more we move towards creation, the more we lose discover or unveil. Sartre believes that this creation is always for other, because creation is a kind of act that takes place with a specific intention. This action, even if it is the re-creation of the world, is a step towards change. A changing effect that spontaneously exists in human being every action, including in writing, and this is where the meaning of commitment comes into play. So, before asking author to "What do you want to show?" we have to ask, "What do you want to change?" In his opinion, a literary work is a work that does not have a perfect cause and the audience is in a privileged position does not recreate the literary work, but creates it. In a way, the audience is the partner of the creator of the work in creation; of course, creation of audience is made with the help of a group of signs that exist in the work. From Sartre's point of view, a literary work has two types of readers: actual readers and potential readers. With this approach, paying attention to the audience of the art work in dividing the history of literature in third chapter is divided into medieval, seventeenth, eighteenth and nineteenth centuries. In any case, the book of "What is Literature" is the most important work of Jean-Paul Sartre and is one of the most significant books in the field of literature and literary theory. Sartre is a writer, critic, philosopher, politician, playwright and novelist. His writings are estimated at over five million words. His only manuscript about Flaubert although remained unfinished - it is three thousand pages (Najafi, 2009, p11).

6. Conclusion

The findings show that Jean-Paul Sartre was not only able to convey his mental concepts about human, existence and non-existence in his articles, lectures and books, but also in his plays clearly used the technique of brevity, image and movement. Sartre's monograms have carried the burden of the philosophy of existentialism and gone beyond Nietzsche, Camus and Kafka. In his personal life, he ignores all the rules of the times and calls other human beings involuntary cookie machines. "I find historical research not valuable that to waste my time on dead person whom I would not have deserved to touch if he were alive" (Nausea, p. 144) Sartre is also afraid of loneliness and believes that both this world and death are both not desirable for human. "I felt so terribly lonely that the thought of suicide came into my mind. What held me back was the thought that no one, absolutely no one, would be affected by my death and that I would be much lonelier in death than in life" (Nausea, p. 224).

Sartre hates human commands and prohibitions. "Who are you to command me? And why do you need to obey his commands? No one has the right to command you except the bosses you have chosen". "I'm telling you the truth or all the people are prophets or there is no God." I do not have piety; maybe our children will be pious, on one condition that we shed as much blood to give them the right to have virtue."

In his monologues, Sartre creates an illustrated commotion for psychological revolution in the audience; his meaningful silences also create motivation and dramatic action. So, Sartre must be the god of dramatic motives in self-talk and other-talk. Sartre considers God to be silent and helpless

and complains that if God exists, then why doesn't he exist and doesn't appear his existence in the need of human. "When God is silent, any claim can be attributed to him." With this attitude in all his monologues speaks of love, goodness and happy life. He is in the play of "Satan and God" straightforwardly deals with love and happiness, good and evil and considers the world as a place of irregular pleasure and freedom. "I wanted pure love but loving each other means hating the common enemy, I wanted good but, on this earth, and at this time, good is not separate from evil, so I accept being bad so that I can be good" (Sartre, 1973: 154).

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From Creation to Adaptation; Explaining Postmodern Aesthetics with an Approach to Photomontage Pattern in Late Capitalist Culture

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Abstract

The issue of aesthetics in postmodernism, unlike modernism, denies the aesthetic independence of political, social, and cultural issues, and accordingly, the paradigm of uncertainty in the trajectory of subversive discourses, without regard to objectivity and the issue of individual genius, resorts to techniques such as adapting and imitating previous ideas. Thus, it de-formalizes various cultural genres that have themselves been influenced by the process of modernization of late capitalist currents at the international level in the process of distortion. In the meantime, the intertextuality created by language games and electronic media sub-narratives, relying on the multiplicity of identities, blurs the line between reality and imagination in an aesthetic understanding of photomontage images. The purpose of this paper is to interpret the word "creation" as an adaptation in the process of creating photomontage images in an aesthetic way and based on the paradigm of the pluralism of the late capitalist era. Accordingly, it raises the main question of what interpretation of the photomontage model depicts the accelerated and multifaceted approach to the production of cultural symbols aimed at capitalist modernization in the path of postmodernist aesthetic discourse? Therefore, in a qualitative approach and in a descriptive-analytic study, documented data based on common themes among the variables in the research topic have been

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analyzed by content analysis method to conclude that the accumulation of space and time due to late capitalist culture with the central discourse of postmodernist aesthetics mixing path marks the atmosphere of cultural symbols that the idea of creating such a utopia of postmodernist atmosphere is compatible with the pattern of photomontage images and their imitation and fusion properties.

Keywords: Adaptation; Paradigm of Cultural Pluralism; Photomontage Images; Postmodernist Aesthetic; Late Capitalist Culture

1. Introduction

The process of artistic creation in postmodernism, on the decline from the suicidal reality and character of the individual to the status of discourse, can be examined with the multifaceted and pluralistic patterns of late capitalist culture. This culture aims to produce knowledge and technology and currents affected by the patterns of progress and globalization and tries to speed up the transfer of data that is not possible to understand quickly and at the same time and the audience is only able to understand the signs of this culture. Function is a new form of production and consumption pattern. Based on the glamorous patterns of the consumer society, it is embodied in images without originality and adaptation in the form of art such as montage. The super-modernist atmosphere can be explained on the basis of the components of post-industrial society. Therefore, in the present study, with the main purpose of understanding the creation process in postmodernist aesthetics and based on the pluralistic model of the late capitalist era, at first examined the groundbreaking components of postmodernism in a joyful and contradictory cultural configuration to sub-goals to create a stereotype. Destructive postmodernism that seeks to capitalist modernization, redefines previous patterns in a vulgar and adaptive way, and also explains the motives of such a mood. In the process of this research, by moving beyond the rational model and traditional concepts, steps such as imitation have been taken in order to construct new identities from the past heritage.

The meaning is also examined in a contextual view based on language games and through the dissolution of texts in each other, and the importance of sub-narratives in language rotations in order to create an image of postmodernist aesthetics based on distortions and turmoil in the rapid flow of money, capital, information, the scope of late capitalist culture has been examined with a kind of collage-like eclecticism in the form of photomontage art, it has an anarchic, imaginative and anti-individual genius status with the language of artists, and finally to better embody such a culture, which is due to the decentralized conditions of technology and capitalist culture. Recently, the relationship between postmodernist ethics and aesthetics in the electronic imaging of photomontage images has been studied and analyzed in order to answer the following sub-questions:

- How can postmodernist creation be considered a vulgar and destructive stereotype?
- How can the motivations of the people in postmodernism be explained?

2. Research Background

Issues related to aesthetics and creation and its challenging place in advanced capitalist culture based on the components of postmodernism have been discussed in various sources. but in Jameson (1931) «Postmodernism and the Consumer Society» Explains that classical modernism is something of the past that has been replaced by postmodernism, and that what causes it is the death of the author. Finally, this debate raises an aesthetic dilemma by questioning the unique structures

of experience and ideology. Topics such as rhizome thinking, retelling that has been formed as a result of de-territorialization in postmodern metaphysics, and other concepts such as generality in postmodern space, the end of history, and the disappearance of the subject are also mentioned. In addition, in other sources such as Nozari (1931) «The Formulation of Modernity and Postmodernism» In the contexts of historical development and fields of social evolution "Formulation of general concepts in both modern and postmodern fields has been discussed and in another book by the same author Nozari (2014) «Postmodernity and Postmodernism definitions and theories» and in Shaygan (2015) «New Enchantment; Forty-Piece Identity and Mobile-Thinking» respectively, refer to first-hand information in the field of sociology, art, and philosophy, and in addition, the problems of human societies in the postmodern age under the theme of enchantment are expressed as a result of modern communication the author treats human injuries and uses groundbreaking methods to introduce multiple identities in an intertextual space.

On the other hand, Functional book (2015) «The relationship between postmodern idea and indeterminacy» in which the author believes; From the point of view of the diversity of twentieth-century works of art, it can be reconciled with the crisis of legitimacy in the view of the philosophy of the era, and the lack of determination with diversity in the definition and explanations of nature is considered their most common aspect. Harvey (1931) in «The State of Postmodernity (Research into the Origins of Cultural Transformation)» deals with the transition from modernity to postmodernity in contemporary culture, as well as the politico-economic transformation of capitalism in the late twentieth century and the experience of space and time in this situation. The nature of photomontage images, which are the product of the eclecticism of contemporary technology and art, is discussed in various sources, including books and articles, on the place of photomontage in terms of history, politics, society and psychological structures. For example, in the article Moghimnejad (2013) «Photomontage and the Multiple Strategies of Technology and Art» as well as Kamali Dolatabadi (2013); «The Origin of Modernism "Photomontage", the Origin of the Contemporary Era» the above-mentioned issues have been pointed out in order to build a model for interpreting the culture of escapism and full of consumption of late capitalism in a post-industrial society, according to the photomontage image model.

3. Research Methodology

The present study is qualitative and the data contained in it, due to the postmodernist nature and the non-objective and multiple concepts in it, cannot be easily measured. Therefore, the information of the present study has not been obtained from the statistical population due to its qualitative and perceptual nature, but; It is obtained from the theoretical saturation of the texts and it should be said about the sample size, due to the causal and non-quantitative assumptions of the present study, sampling has not been done in it, but the research paradigm for interpreting the data obtained from the method of document mining is hermeneutic, which is designed by interpretive discourses in a questioning strategy with a pluralistic nature. The beliefs of the present study are consistent and in order to achieve the purpose of this research in a descriptive-analytical manner, first the theoretical foundations of each of the terms aesthetics and creation as well as photomontage according to the context of late capitalist culture and then the method Content analysis, Qualitative patterns in common language codes in three main concepts (postmodern aesthetics), dependent (creation and adaptation) and mediator (pattern of photomontage images in late capitalist culture) were interpreted, in order to analyze the key themes common to them based on the purpose and questions raised, to analyze the contract and to obtain effective findings about the forthcoming research.

4. Explanation of Postmodern Aesthetics

4.1. Postmodern Concept

Postmodernism is an era that does not easily fit into the definition, and postmodernism refers to a set of discourses that are often characterized by fluidity, decentralization, uncertainty, pluralism, and, in Wittgenstein's words; Anything like this is related (Tabei, 1931:133). Postmodern society, trapped away from modern rationality, is caught up in the absurdity of postmodernist postculture; Therefore, unlike the industrial society, which is based on the technological system of mechanism, it is based on the principle of information and knowledge. In such a pluralistic society, it is a distinctive feature in which images of information and cultural symbols with the predominant position they have acquired, have caused a disturbance in the perception of the environment, so the consequence of such a situation is the acceptance of fantasy in the cultural field that has already sought serious and realistic truth (Kahun 2016: 240-394:). It should also be said, Postmodernists, like modernists, are not pro-tradition. They use tradition to achieve something new. To this end, they use the most diverse and eclectic traditions in an extreme and eclectic way. Therefore, they focus on a kind of cheerful, contradictory, indeterminate cultural configuration and the narrative structure of the montage with radical rupture (Nozari: 2007: 438-436).

4.2. Modern Aesthetics; Representation, Innovation and Artistic Independence

When Rousseau transformed the famous Cartesian principle "I think, then I am" into "I feel, then I am", he declared a fundamental shift from rationalist strategies to aesthetic and conscious strategies, and at the same time Kant emphasized that When Rousseau transformed the famous Cartesian principle "I think, then I am" into "I feel, then I am", he declared a fundamental shift from rationalist strategies to aesthetic and conscious strategies, and at the same time Kant emphasized that aesthetic judgment must be distinguished from practical wisdom (moral judgment) and understanding (practical knowledge) (Harvey 2015: 360). Thus, philosophical aesthetics, with the birth of the aesthetic subject with the principles of units under the title of common sense, rules about beauty in the field of aesthetics, which can be examined in the abstract tendencies of the late nineteenth and early twentieth centuries (Tabei 2016: 87). Nietzsche later conveyed his penetrating message with a devastating effect that art and aesthetic beliefs have the power to transcend good and evil. The definition of modern aesthetics was decisively dependent on the position of the artist in relation to such processes, but aesthetics underwent changes in its criteria as a result of economic, cultural, and political events, including the process of commodification and commercialization of the market in the nineteenth century and decline of aristocratic and state support for cultural products led to a process of creative destruction. Because in order to sell more products and escape the consequences for the economy, the form of aesthetic arbitration naturally distanced itself from previous contracts (Nozari 2014: 41).

It should be said that modernism was here as an art laboratory in which different styles, by transitioning from classical naturalism to formalist abstraction, sought the space of transcendence in order to express the aesthetic function of art with expressive qualities. In this process, the physicality of the work of art is not important, but the mental position of the artist and the audience is important, so what is evolving is the definition of the ontology of art in relation to machine and technology, seen in Cubism and Futurism, after that, abstract style innovations, which later changed their direction in pop art and conceptual arts in a different way (Tabei 2016:c114-120). But in the meantime, the critical currents were trying to redefine aesthetics in modernism, including Dadaism,

with a glimpse of war and the destructive achievements of that modernity. With his grin to rationalism, he finds his repressed needs in the subconscious, and in the fluidity of random words, displays newspaper clippings in random combinations as collages of various images in a psychological automatism. This was something that reason and traditional choices considered to be irrelevant. The continuation of this choice in Surrealism led to the representation of the imagination in surrealism in which the variety of choices in multiple realities gave rise to various meanings. Surrealism activities also culminated in pop art, which also grinned at all the artistic gestures of modernism in a cheap commercial way, minimizing the distance between the artist and the audience by approaching the aesthetic world to ordinary life, and to the tastes of ordinary people.

5. Postmodern Aesthetics; Discourse and Vulgarity of Art

According to Arthur Danto, Andy Warhol in pop art declared the end of modernism because he addressed the philosophical proposition that there is no difference between the ordinary object and the work of art (Zimran, 2015: 376). In postmodern aesthetics, the alienation of the subject in the modernist crisis led to its rupture, and as a result, the destruction of the mentality in the work of art and the loss of historical continuity, critiques, allegories, and discontinuities lead to aesthetic judgment. Thus, the deconstruction of postmodernism questioned all immutable criteria in the field of aesthetics, under the influence of different perspectives (Harvey, 2012: 78).

And according to Charles Jenks, there are no single styles of modernism, but in the field of struggle against stylistics, traditional definitions, totalitarian theories, and indeterminacy in a specific definition lead to a playful approach in which the whole set of arts, with its own rules, the paradigm of uncertainty comes together and a discourse-driven relationship between the audience and the work of art is effective in its evolution (Tabei, 2016: 23-26).

The postmodern artist is like a philosopher. The work he creates under the principles of cognition of art in the postmodern world is as important as the cognition of philosophy, and for this purpose philosophical sources are used. Of course, philosophy also needs aesthetic experiences in its philosophical orientation; so in a world where there are many forms of communication. No specific aesthetic orientation is possible (Nozari, 2014: 560-561).

One of the important points in the postmodernist definitions of art is the negation of the aesthetic independence that has emerged in modernism, which has separated artistic ideals from social conventions. This separation of art from the world has led to the dissolution and rupture of the object, and conceptual art seeks to find the concepts lost in the years 1960. As a result, in this reorientation, purity led to complexity and independence to proliferation and relativism.

6. The Concept of Creation a Creativity in Artistic Creation

From the study of the concept of creativity in the study of creation, one must turn to the process of imagination. The word imagination is of two kinds; Simulator and non-simulator imagination. In the first type, there is a similarity between the imagination and its subject and it has a functional aspect; But in the non-simulator imagination, the imaginations of its creator come together in a way that is contrary to expectations. This type of imagination has a kind of leap that leads to creative imagination in art and science or everyday life (Gat, 2013: 183). Sartre says in the book *Psychology of Imagination*, the purpose of description is the function of a source that creates an unreal world in human consciousness and in the discussion of imagination, creativity is discussed and in philosophy there are two types of imagination; The first is the ability to shape imaginary forms and the second is the creative imagination. The creative imagination embodies things that are impossible. In this

process, a kind of individual desire is involved and one can deliberately escape from the truth and deliberately imagine irrational relationships in the real world, so the creative mind can be instructed what to imagine, but it is not possible to dream and dream beforehand (Zmiran, 2015: 282-285).

Creativity and innovation have long required absolute priority. Plato considers the creator to be the one who embodies the monster and is the first stimulus. In Eun's treatise, Plato considers creativity beyond human reason. This means that the goddess of art (Muses) is the inspiration of the creators and Aristotle has created creativity to some extent and considers it a natural process. In his critique of power, Kant also argued for creativity under the genius. He considers genius as a special condition that applies new rules and norms to art and forms a new style. In idealistic thinking, creativity and genius are rooted in the human mind and are directed to the author. (Homan, 289-290). Given the various theories regarding the concept of creativity in artistic creation, it is important to note that the relationship between creation and creativity in the birth of a work of art with the imagination is important in terms of creating mental relationships to stay away from reality and achieve intangible and unreal images in the process of creating photomontage. Of course, the differences between the view of the modernist mentality and the groundbreaking themes of postmodernism in shaping the creative imagination will be examined below.

7. Creation from a Modern to a Postmodern Perspective

With the advent of modernity, creativity and innovation in social and political systems led to the abandonment of ancient conceptions of history and existence and the creation of distinct styles. Revolutionary movements in creativity led Romantic artists to come up with a kind of cultural-artistic term based on invention and innovation. In modernism, changes in natural structures and forms eliminated the motivation for any imitation of nature as the source of creativity in works of art. Therefore, artists realize their innovative ideals with their creativity. Different artistic styles emerged using the unlimited range of artistic creation, in which traditional qualities and continuous and chained movements were replaced by intertwined and multi-layered methods from the sum of different times.

External continuous times gave way to a psychological moment in which the past, present, and future were interconnected, compressed, and merged, like the oscillating style of Cubist painting (Ghanadan, 2016: 11-114).

But the motivation for progress and productivity from the comfortable conditions that modern technology had placed in front of the artist led to the possibility of innovative creation to the extent that the artist's individual character and the originality and importance of the work of art surpassed the artistic content. But after the crises in modernism at the end of the authoritarian life of that era, it was formed on the basis of the postmodern crisis and the negation of its subject-oriented values. In postmodernism, in order to correct the unfinished project of modernity, according to the idea of the death of the author, creativity turns from an individualistic approach to discourse and tactics such as adaptation and plagiarism, and away from originality and innovation. And the origins of such a view in postmodernism can be traced to the Dadaist movement and the Russian Revolution. In protest of the aspects of science and rationalism and the destructive achievements of war and the destruction of modern technology, they engaged in a kind of absurdism in the concept of the work of art as something born of the genius and originality of their artist. In this view, the understanding of genius in it, that is, the repetition of ideas belonging to the styles of past eras, is therefore not necessary in the development of the work of art, and postmodern artists ridicule modernist styles with this mental premise. To reach a transcendental approach and remind that style is nothing more than an art game and should not be considered a revelation. Inside the

heterogeneous world, mixing and cultural mutations in their positive direction, in the realm of imagination, create a world independent of the real world (Shayegan, 2014: 236). In this free and wonderful space, imaginative humanoids, with the help of the new possibilities of the information world, are powerfully on the verge of permanent destruction, and with modernist themes, they depict the concept of the accumulation of space and time (Harvey, 2012: 247). Thus, the process of creative rebellious creativity is to invent new and diverse identities from the legacy of the past (Nozari, 2015: 87).

According to the deconstructive postmodernist view, the Cartesian subject is questioned in the post-Cartesian epistemological system, and according to Lacan, the thinker is not in control of his place of thought, and is replaced by language and linguistic games (Nozari, 2007: 202). Based on their cryptic puns, like the Freudian unconscious practice, with the same contexts as the subconscious of ambiguity and slippage, this time they construct meaning in the field of language. The language of the works created in postmodern with different styles, presents a kind of humorous imitation, ambiguities, dualities and paradoxes, which have many hints and include countless implications. The use of humorous and stylistic imitation in a way distorts the image of the author as the creator. To decipher such works, they must be deconstructed and examined in relation to the audience, so instead of the author unconsciously, they must go to the text itself, how the meanings in the words are scattered and deformed, and as a result of the groundbreaking process. They abandon traditional insights and move towards discrete meanings, and finally it must be said; such texts are textures of words that constantly advance the concept of intertextuality after breaking away from themselves, and each text in them reads another text, and their analytical relationship is based on the logic of discourse and the ideological insight of language.

8. The Interpretation of the Creation in Late Capitalist Culture

The separation from the aesthetics of naturalism and realism and, as a consequence, the emergence of a heterogeneous cultural mixture, as well as capitalist modernization in the development of revolutionary and aesthetic terminology, the growth of avant-garde ideology and the emergence of a propaganda culture are the consequences of trends that make the artist a moral obligation in society. Because modernist projection had led to the consequences of authoritarianism in the individual and social aspects of human beings, art therefore reconciles with life in a constructive partnership to reveal its social functions. In fact, this period can be interpreted in a new form of capitalism, which is moving towards instability and transience, and from comprehensiveness to relativity, from certainty to uncertainty in movement, and indicates the decentralization of technology and consumption of society, as well as in the culture of capital. Recent services and information have dominated products. With such an approach, Artistic styles - which, of course, if there is one - are rootless, lacking in depth and decentralized, and without a historical context, merely reflecting the humorous, derivational, and pluralistic humor that all reflect the blurring of the line between great art and folk art (Nozari, 2007: 398). Therefore, while crossing the previous borders, information and services have replaced the production of goods, and in the shadow of the assembly process, they are adapted from different sources and come together in one place to produce and publish signs and reproduce economic activities. As a result, it becomes a post-industrial society, based on the definition of new technology and the new capitalist system, which has been formed by eliminating the past class system and eliminating tradition with the aim of achieving transcendence and postculture. In such a process, consumers of postmodern cultural goods, by revolutionary leaps from traditional frontiers to absurd pleasures, are trapped in a system of signs that are randomly placed next to each other. Such a process is not intended to represent

reality, but to be randomly put together in one moment and have no meaning beyond them, and can only be interpreted in a system of multiple postmodernist encounters and in the coexistence of multiple worlds. Accordingly, consumers suffer from psychosis and absurd pleasure (Jameson, 2013: 16-17). In such an atmosphere, it is raised and the future disappears and depth is not felt in this moment and we are faced with a false reality (pretended) only on a formal level. Thus, late capitalism and its advances have negative consequences and have led to the decline of moral values and the creation of emptiness in the highest human values (Nozari, 2014: 459).

Therefore, in creating such an atmosphere, the postmodernist subject is placed in a set of multidimensional and discontinuous realities, and in the postmodernist utopia created by this post-industrial society, the elitist and idealistic aspects of modernism are not present, rather, works are created that respect the local context and reflect the spaces around them, so there is a kind of dialectic in them that refers to all cultures as if all available capabilities seek to depict a space that reflects late capitalist culture and replaces the pre-World War II style of media and technology in the multinational capitalist style. In such a society, mixing and producing between cultures leads to the creation of an assembled space, called super-space (Jameson, 2013: 89-101). This is a progressive process based on demolition and renovation, from the modern industrial society and the industrial revolution in it and then the period of social progress and modernization to post-modernity and economic development. In all of this, the word montage and multi-layered with a new form of consumption has been present in the so-called power discourse that runs through the politics of culture.

9. Photomontage as a Creation in the Post-Modernist Space

Photomontage is not a picture, because it is not taken but, it is constructed and based on non-algorithmic logic leads to the creation of composite images that achieve a symbol by substituting and accompanying images with the help of technical skills and with the simultaneous presence of pieces of reality that are without a definite reference point, creates a virtual world (Moghimnejad 2006: 42-45). In photomontage, the reliability and uniqueness of images and the recognition of differentiation of their components is not easily possible (Kamali, 2013: 71-86). Photomontage artists have used this visual technique to protest the political and social conditions of their time. By removing the signature and placing the copy next to the original images, they emphasize that their audience is the general public and their work is not unrepeatable and private, so in their quasi-modernist tendencies, which is a kind of individual anti-genius, and in their subversive concepts, refutation of the individual myth of the individual (author) and individual subject (originality) (Santak 2015: 66-98).

A world that promotes uncontrollability in the multiplicity of technological production by grasping the relationship between human thought, capital, and social ideas, the only way to escape it is the flexibility of the signs that, by contradicting the media hypertext, form a society in a relative position for man. In this interpretation, photomontage represents a postmodern world that loses its legitimacy by denying coherence and totality. In the meantime, history is not understood as a linear and continuous narrative, and the diverse, scattered and depressing natures of folk culture replace general and world narratives (Nozari, 2014: 547-548). As Lyotard has argued in the discussion of micro and macro narratives, the consequences of micro narratives in postmodernist societies are productive of a kind of eclecticism resulting from folk culture, and the relations between us in such a culture create spaces in which collage-like fantasy Based on chaotic and anarchic concepts, they leave much in common in all urban spheres and other functions of human thought (Harvey, 2012: 23). The imagination is a vanguard in the creation of postmodern

photomontage images, creating imaginary images in an adapted and sometimes vulgar way by exploding common boundaries. Images that blur the line between art and pleasure and attract the audience because of the presence of pleasure, so postmodern creativity is not creativity to build, but to build in a destructive and destructive way. It is an image, an eclecticism of the world that makes possible the imaginary desires of human beings in a virtual world dominated by the subconscious. What is created in such an atmosphere is not the result of individual talent and genius in art, but only a way to escape the crisis, which, in a cross-sectional way, gives meaning and concept in unexpected ways, which, of course, again destroys this concept and acknowledges its emptiness. The process of creation in photomontage images is an adaptation of all the sources that seek to create a center in a multifaceted way in the postmodern world and, according to a non-algorithmic rule, create a super-space, but do not find a single logic for centrality. Modern is embodied in the art of the consumer society, and critical photomontages, with copies of consumer objects and newspaper clippings with a Dadaist approach that emerged from the modern era and its crises, criticize super-commercialization. Postmodern art achieves its visual process by relying on language and in combination with it. The concepts of photomontage images in this field are also dependent on language, and just as certain rules have been proposed for each language game in postmodernism, so for photomontage images according to each image and each concept that has its own rule, in combination Visual propositions are treated like linguistic propositions. According to the groundbreaking view taken in understanding such images, it is understandable to the subconscious language of these images that it deals with an aesthetic experience in various contexts and dialects that seeks to modernize the boundaries between ethics and aesthetics, and therefore aesthetics. Such images from a postmodernist perspective seek a way to understand the world created in it. Much of the postmodern aesthetic creation, explained by the photomontage pattern, is a reaction that can be assessed in relation to the late wave of capitalism. Capitalist inflation has overshadowed the exchange of artistic ideas as well as trade, and so the constant competition and change of styles from the past has affected the thoughts of the elites and, according to the accelerating pattern of consumers in capitalist culture. The recent rapid transitions in the production of cultural symbols in images created in the field of art have led to a crisis of representation, uncertainty, postmodernist contradictory skepticism, and manipulated photomontage images in a post-photographic perspective (Bal, 2015: 37-38).

Photomontage images, in deliberate combinations of different and contrasting styles from previous images, express the multilayered nature of this society and its consumption characteristics, which have created an image of mass media production and information explosion in post-industrial society, and also caused vulgar confusion and superficiality. Due to its multi-layered nature, the multi-faceted narrative is a hallmark of such images, and they have become a mosaic-like pattern that disrupts classical ontology in an electronic imaginative organism and depicts the compression of time and space in mutant boiling imagination (Shayegan, 2015: 13-15).

These combinations sometimes provoke illusions with playful humor and sometimes create cryptocurrencies in relation to culture with an ideological approach. The culture that feeds the advanced post-industrial society of capitalism and due to the loss of the role of the identifying subject leads to vulgarity and confusion and cross-sectional pleasures and is a model of multiple identities that come together in a single image and technology contributes to construction. The super-space created in digital photomontages has greatly contributed to human understanding.

10. Conclusion

The achievement of the present study, based on the main and sub-questions posed in this research, is as follows. It is a postmodernist situation in which photomontage images are not from the point of view of form, but in terms of content. Motivated by the renewal of the myth of progress in the imaginary world, these images virtualize the creation of the world in a semantic, decentralized and non-representative way due to the crises resulting from the transition from industrial to post-industrial society. After the death of the subject and the Nietzschean perspective, the concepts of macro-modernist narratives have given way to micro-narratives and the multifaceted content of postmodernist foundations. Photomontage images are not the creation of a postmodernist society and have led from the tradition of manipulated photographs from the beginning of the history of photography to the heart of modernist crises from objectification to objectification in a post-photographic perspective. But the difference between the view that considers it as a postmodernist example is paying attention to the subconscious values of the aesthetic subject's mind in modernist creation and the subconscious of language in the postmodernist groundbreaking view. In the post-metaphysical view of postmodernism, in response to the second question, it is adapted away from the author's mind, which due to imitation, these images seem clichéd and vulgar, but an incentive to innovate and enter the mentality. It is not the artist, but the heterogeneous worlds of different times and places in this transcendental space in the metaphysics of visual texts in a relationship in which the only way to interpret and give meaning to the intertextual relationship is with the help of linguistic propositions. They are formed in these images, and in response to the last question of how the motivation for creating such images in the postmodernist context can be explained, it must be stated that postmodernist photomontages do not provide a new image of what is being born, but artistic language for criticizing existing conditions and flexibly carrying the latest technology and ideas of progress. With divergent orthodoxy leaping into multifaceted discourses, they create different ontological horizons for interpreting and understanding the pattern of late capitalist culture. Thus, the creation of a radical and revolutionary art form of these images indicates an adaptation that occasionally arises and disappears due to the hedonistic and transient motives of cultural and worldly signs resulting from media advertisements. Of course, this shift is similar in terms of flexibility and the ability to accompany and replace pieces of images in photomontage, and therefore artistic adaptation in postmodernism aims to show a new horizon of understanding spaces that create multifaceted concepts in the postmodernist context. Thus, the independence of aesthetics and the aesthetic agent in that place leads to the practice of aesthetics in order to ontologically understand the concepts of elusiveness. However, suggestions for this research, in this article, there will be dimensions for future researchers in an unknown way that in the appropriate context, critical concepts in the field of art can be researched and explored according to the concerns of the present century. By creating an increasingly peaceful relationship between art and society and using aesthetic concepts to know the world, develop and promote public opinion, it has avoided the forms of abstract representations in artistic concepts and instead of purely technical studies of art forms such as photomontage, it also strengthened the position of theoretical issues in the field of education.

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Comparative Study of Deleuze “Body Without Organs” and Merleau-Ponty’s “The Living Body” Physical Interaction with Sensory Perception and Contemporary Art

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Abstract

The French philosopher Gilles Deleuze was more concerned with the concept of the body in comparison to other French poststructuralist theorists. On the other hand, Merleau-Ponty was a French existentialist and phenomenological philosopher, known for his emphasis on the role of body in the cognitive science, and among the philosophers is known as the philosopher of the body. The body without organs is a term taken from Antonin Artaud. Deleuze in his philosophy, emphasizes fluidity and consonance with the world, and considers the organism to be the prisoner of life. He considers emotion as a force that brings man from potential to actual moment and counts the foundation of art on sensory perception. The purpose of art for him is to convey the sense of things that lead to the registration of forces by the surface of the body. Merleau-Ponty calls the body as a condition for the possibility of any kind of experience, and the "living body" in his view, is the axis of the human cognitive and being in the world. He considers the harmony of the body with the world as pre-reflective and sensory perception as pre-cognitive, and this enumerates sensory perception following the transfer of sense from the artwork and in lived experience. The purpose of this study is a comparative study of Deleuze "body without organs" and Merleau-Ponty "living body", so that it can finally make its audience aware of commonalities such as becoming and consonance with the world and differences such as intention, timeliness, organism and subject position between the views of these two philosophers. Finally, there is an overview of the interaction of this embodied from the perspective of each philosopher with contemporary art. For this purpose, the article first describes and analyzes these two definitions of the body and the characteristics of each in general, finally to achieve the changing position of the agent from subject to body, in the coordinates of life today and the experience of living (both) has caused the changed in the structure of contemporary art in the direction of fluidity and transmission of today's world with a focus on the physicality.

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1. Introduction

The body has always been the subject of various philosophical and artistic researches. Gilles Deleuze is a French empiricist and poststructuralist philosopher who, in comparison with other French theorists, has thought more about the concept of the body (Lash, 2014, 109). For Deleuze, the body is a kind of empty realm (ibid., 110). Following Artaud, Deleuze speaks of body without organs; here, he and Guattari are also influenced by Freud's highly regarded account of Schizophrenic, in which the Schizophrenic perceives his body as an ungendered body (ibid., 109). The "body without organs" is an organ freed from the five senses, the six qualities, and the seven sins (Imbert, 1999, p. 146). According to Deleuze, the organism is not life but something that traps life in itself (Deleuze and Bacon, 2003a: 70). So, he considers the subject for the body as an organic process and wants to decentralize the body. Deleuze ontology is based on becoming and being philosophy (Boundas, 2002: 102).

Deleuze considers organization as a body with a definite organization with a definite organ, and separate from organization relates the body to a "body without organs" or a body with an indefinite organ (ibid., 71). Debatably, the most contemporary concern of any painting in postmodern art is the body. Artists' view of the human body has changed greatly in the twentieth century. The human form gained new life in contemporary works of art. In *The Logic of Sense*, Deleuze tries to establish a subtle connection between sense and art. It can be said that the purpose of art is to convey the sense of things as they are perceived or sensed (Harrison and Wood, 1998: 125). On the other hand, sensation occurs when forces affect the body (Kulbrook, 1999: 218).

In fact, the concept of "body without organs" has been Deleuze and Guattari's attempt to de-normalize the human body in order to place it in direct relation to the particle flows of other bodies or objects (Paxon, 2001: 4).

Deleuze and Guattari refers the body without organs as experiencing the body on the basis of non-biological organization, and so he found that this inorganic view about body is close to Merleau-Ponty's view of the living body: Except that he did not wanted to attribute unity, cohesion and intention to the body (Lash, 2014: 109).

Merleau-Ponty, a French existentialist philosopher and phenomenologist, pursued to present a new method of describing human experience in the world. To achieve this idea, he chose the phenomenology method to get purge of the bottleneck and problems of rationalists and empiricists (Gholami, 2012: 51). According to Merleau-Ponty's early phenomenological reflection denotes an attempt to observe and describe the world as it is experienced, free from scientific interpretations, increases and decreases, and philosophical presumptions (Spielberg, 2013: 816). Merleau-Ponty describes phenomenology from the perspective of lived experience, an experience through which the body is turning to the phenomenological and kinetic aspect of our physical and bodily world (Naghashian, 2012: 88).

The body is not a mediator, a means and a method to understand the world, but it is the physicality of our vital living situation in the world and the possibility of our moral living with others (Khabazi Kanari, and Sabti, 2016: 75).

Merleau-Ponty is known as the philosopher of the body among philosophers and thinkers with his emphasis on the role of the body in the field of cognition (Rafiqi and Asghari, 2017: 119).

According to Merleau-Ponty, the body is the probability condition for any kind of experience. This description of the body gives a new meaning, which Merleau-Ponty, calls “the living body” (ibid., 119).

In short, Merleau-Ponty's phenomenology is based on the description of the world perception with which the subject is entangled due to malice (Sabti, Rahbarnia, and Khabazi Konari, 2016: 45).

In the phenomenology of his sensory perception, Merleau-Ponty pays special attention to modern art, especially from the nineteenth century and the first half of the twentieth century (Gholami, 2012: 52). For Merleau-Ponty, the important issue in art is not the question of beauty, but the question of perception and expression (Sabti, Rahbarnia and Khabazi Konari, 2016: 44).

2. Theoretical Framework and Research Background

The theoretical framework of the research is a comparative study of Deleuze's concept of “body without organs” and Merleau-Ponty's “living body”, which deals with the interaction of these two concepts with sensory perception and contemporary art with emphasis on painting.

These two descriptions of the body have been separately subjected to many books, articles, and dissertations. In this study, we have used some of these sources, which are relevant to the present study subject, for analyzing the data. It seems that despite the hidden potential in the subject of body and physicality, and also many studies that have been done in this field, less research has been done on its analysis in the interactive context with sensory perception and art and its adaptation. Addressing this issue is important that as the framework of philosophical theoretical concepts on art expands, the broader perspective will be available to artists, philosophers, and critics, so that they can take a more accurate approach to the body to achieve development in contemporary art (especially in art painting) and, in other words, be able to challenge the distortions made in these descriptions and analyzes.

The present study, in the introductory sections, will describe and analyze Deleuze's “body without organs” and Merleau-Ponty's “living body” and the characteristics of each separately, and give a brief description of sensory perception from the point of view of the two thinkers. Finally, interacting with contemporary art will be mentioned by referring to the sensory perception as a concept related to body and art. We begin the study with a description and analysis of Deleuze's “body without organs” and then Merleau-Ponty's “living body”:

2.1. Deleuze “Body Without Organ”

“Body without organs” is the term originates from Antonin Artaud. “Body without organs” is a body like the political body of the state, a body that is always taking shape and falling out of shape. The “body without organs” does not create a connection with the co-institution. It is neither an image of the body nor its projection (Lechte, 2003: 177). Deleuze states that, “Organism is not life, but something that confines life in itself” (Deleuze, 2010a: 70). This refers to the basic principle of Deleuze's philosophy, which is Becoming and Structuralism. Life flows with mobility, change and difference, and where there can be privacy and structure for this flow in fact, we have stopped this political life. For Deleuze, the body is an empty territory, the surface of which is formed in four ways, says Lash. Through each of these methods, a pattern of intensities is engraved on the body (Lash, 2014: 110). These four ways represent the same forces that affect the surface of any object in four main ways in dealing with its flexibility, and naturally the more dominant force is the force

that has the most shaping power. A body without any fixed form allows shapes to be recorded on it from the outside world.

For Deleuze, the body is the intersection of libido forces on the one hand, and external and social forces on the other. It is the interaction effect of these forces that creates the shape of the body and its special qualities (Lash, 2014: 119).

Although Deleuze and Guattari are influenced by Freud's theory of the schizophrenia body as a non-sensory body, this does not mean that they follow psychological perspectives, as Deleuze has repeatedly referred to the separation of his path and perspectives from psychological perspectives in his book *The Logic of Sense*. The body without organs is contrasted with Freud's pivotal psyche in the book *Anti-Oedipus*, which essentially denies and demilitarizes the psyche (Olkowski, 2000: 200). This category of psyche demystification does not mean that we suspend the psyche in its original position and then expand the same topic related to the psyche in another context and relate it to the body, but according to Deleuze's view considers decentralization to be the prelude to his philosophy. In a way, we accept cognitive fluidity in the form of body, and bring the body as fluid in the form of a schizophrenia mind and his thoughts cause the body to recover fluidly and asexually. As if it is not governed by any internal control, perhaps we can give an example of mercury in comparison with this body. Generally, looking at this metal it is understood that when it is shaped by a force, the fluidity of the metal, which is actually structured but has a fluid structure, is affected by the force but exerts no resistance to that force.

The body without organs is multiple, which is the source of its originality and power. The body is not a place to be engaged with different forces, but relative to the other force, whether to take or give command. It is the ratio of forces that make up the body, whether it is a chemical, biological, social or political body. Both forces that are not equal, as soon as they are in relation to each other, forms a body (Deleuze and Guattari, 2012b: 114).

2.2. Factors that Tend to Create a “Body Without Organs”

A general classification can be made that addresses two main factors that lead to a need to create a “body without organs”:

1. The issue of doctrinal escape
2. A kind of compensatory mechanism to the coordinates of today's life

Regarding the issue of doctrinal escape, it should be noted that in Deleuze's view, the organism or organization of the body is result of the judgement of God.

The body is experienced as something alien to the true soul, known as prison or the realm of the soul. The body is the enemy, which is something that does not subordinate and snatches its bridle from our hand (Mills, 2010: 155). To protect the body from the judgment of God, Deleuze somehow escapes this reading by constructing a “body without organs”. He marginalizes the subject. He does not eliminate the subject, but takes its place from it and lowers it to an extent where there is no centralization and marginalizes it. The result is that no judgmental power can recognize a being without mind. This can be considered as a kind of conscious intelligence, that is, a conscious loss of structure and organism in exchange for a kind of liberation and fluidity.

“Body without organs” is not a concept, but a kind of behavior. A set of behaviors, might not been successful, understood, accomplished, or determined, you will never reach the “body without organs”, because you are always in control of it, which is to a limit (Paxon, 2001: 44).

Says Elizabeth Grosz: What is clarified in the “body without organs” is the process of flow, the action against the identity of the domination of the divine body (i.e. the body as an organism). As a

result, the “body without organs” can never be, but always will be; as Dorothea Olkowski points out, it is a field of becoming (Paxon, 2001: 45).

In the second case, that is a kind of compensatory mechanism against the coordinates of life today and desire, one can argue that in European philosophy there has been a shift from the place of mind to the body, according to Deleuze: Sometimes we go so far that people cannot express themselves. In fact, they are always expressing themselves (Deleuze, 2011b: 37). Today’s human must be able to flow in confronting different social and cultural actions, the existence of inflexible structure in man leads to his greater vulnerability in confronting of various biological, sociological, cultural, etc. forces. Transmission and fluidity, while expressing a kind of movement and life, can also be considered as a kind of defense system against structuralism damage and inflexible organism. The “body without organs” develops various existential possibilities and, by increasing connections in different flows causes the development of body forces.

For example, in the case of becoming an animal, which Deleuze refers to, Kolbrook believes that: According to Deleuze and Guattari, (becoming an animal) is not just a matter of psychoanalysis, (Becoming an animal) is a new way of perception offered by transmission (Kulbrook, 2008: 216).

2.3. Features of “Body Without Organs”

- The full body without organ, is sterile, unproductive and unconsumable (Kahon, 2011, 427).
- The “body without organs” is not early tradition, nor a remnant of a lost integrity, nor projection, it has nothing to do with the body itself or the image of the body (ibid.).
- “Body without organs” does not have organs but simply lacks organism (Deleuze and Bacon, 2003a: 72).
- “Body without organs” is a surface on which figures of various intensities are engraved. And the only subject is in the subjugation of speech (Ardalani, 2016: 79).
- “Body without organs” is multiple and this multiplicity is the source of its originality and power (Deleuze, 2010b: 84).
- In contrary to appearances, the “body without organs” is not in conflict with the organs, but with the organization of the organs, which is called the organism.
- It cannot be fully ascertained except with the death of man, man is always inclined to a “body without organs” (Ardalani, 2016: 76).

2.4. Merleau-Ponty’s “Living Body”

The “living body” contrasts with the mechanical concept of the body. Merleau-Ponty proposes a new definition of the body in his phenomenology, calling it the living body. The “living body”, which is in opposition to the mechanical concept of the body, is considered to be the axis of human cognitive and being in the world, and in fact includes all the aspects of human existence (Rafiqi and Asghari, 2017: 117). According to Merleau-Ponty, the intellectual trajectory that follows in his anthropological concept, on the one hand overcomes dualism, and on the other hand, materialism and behaviorism, and in other words, it goes beyond the opposition between idealism and materialism (Copleston, 2013: 473). Merleau-Ponty has made this same body, mind, and perception as the headline of his thoughts. In me, I am aware of my body through the world, and I am aware of the world through the medium of my body, “body is our anchor in the world” and “the general way of the world is to have us” (Naghashian, 2012: 73). In fact, he seeks to prove that cognitive activities, that is, the existing activities at more or less enlightened level of consciousness, do not

give rise to mental vitality, but that these activities are recognized based on the existence of the subjective-objective (Copleston, 2013: 475).

He sees the experience the body as a kind of existence, means “the existence of our body”. Merleau-Ponty sees the world as a field of experience and us as a commentary from it, and considers the subjective, the objective, the inside and the outside inseparable. According to Merleau-Ponty, there is no dividing line between bodies. This body, which is the focal point of the world's views, has a whole unit and order between its components. On the other hand, beside another body perhaps the entire unit as phenomena of unit which are made up of my body together with another body. He emphasizes that man is not just the mind and, of course, not just the body.

In fact, the body is what is close to me and can never appear before me, I can never put it in front of my sight; body is a margin of all my perceptions (Khabazi Kanari and Sabti, 2016: 79). In his view, the body is not a matter of cognition, but the duality of mind and body is essentially irrelevant. Because perception and body, along with the ability to move as preconceived philosophies, determine intention and how to navigate man in the world. This way of understanding the world can be considered as living between objects and people or understanding the perception of flow according to the fluid body and having sense of intention towards objects (Ibid, 84).

In his view, the body is presented as both a subject and an object. Of course, it should be noted that the body can never be compared and commented on as an object. Throughout his philosophical period, Merleau-Ponty tried to emphasize not only the existential nature of the human subject, but also his physical nature (Rafiqi and Asghari, 2017: 119). The dualism and separation between "body" and "soul" was a great tradition that began with Aflatoon, developed in Christianity and culminated with Descartes in the originality of a comprehensive and absolute philosophy; and was firmly grounded through Kant with precise logical belief and in Hegel, metaphysics beyond the world and the history of the world. In modern times, a gradual tendency emerged that valued the body more than the soul. In the philosophical system of Maurice, Merleau-Ponty, was expressed extraordinarily (Naghashian, 2012: 73). For Merleau-Ponty, it is important to overcome the Cartesian duality and pay attention to the fact that human existence should not be thought as mere mind or absolute bodies.

He uses “Etre-au-monde” based on consciousness instead of Descartes-Cogito. This true cogito is the concept of my existence, that the existence of mine does not refers only to the mind or body, but at the same time includes the whole mind and body.

This whole existence at the same time is in connection with the world existence (things that is exist from the beginning)

He, in addition to this connection, which expresses order in the details of my whole existence (mind and body) and also the connection with the existence of the world, he mentions another connection: The other is like a piece of my body that together makes a whole. With this description, physicality overshadows the phenomenology and leads it to the phenomenology of morality, in which I and the other belong to the physical relationship and participate in it (Sabti, Rahbarnia and Khanbazi Kanari, 2016: 46).

He considers the body as a condition for the possibility of any experience and considers as a precondition, the connection of the body to the world.

Merleau-Ponty describes the body's relationship with the world as: Our body in the world is like the heart of a living thing; It constantly maintains the visible vision, gives life to it, preserves it from within and forms a system with it (Rafiqi and Asghari, 2017: 123). If we look at the body in this way, we can say that when my body is considered as the heart of a living thing, which is the world, on the other hand, my body for another is like a part of one body and another body for me is

like a part of my body, that together make a whole. Therefore, this heart, which is supposed to be imagined as the center of the world and in connection with it, can be imagined as a field that expresses connections with other bodies, and on the other hand, it induces a structural whole to the mind that is supposed to belong not as perception but as condition for the possibility of perceiving everything in the world. That this bodies itself is equivalent to consciousness. In fact, at the level of “living body” I do not have a body but I am my body, so at this level there is no separation between the subject and body (Rafiqi and Asghari, 2017: 126).

2.5. Characteristics of “Living Body”

1. The “living body” shows the intentionality in all its worldly requirements that shows the dynamic connection between the body and the world. That is, the “living body” is tied to the world of experience and faces it, “I am the body that leads to the world” (ibid.).

2. Merleau-Ponty attributes the body to a unifying function that Kwant had placed in the transcendental mentality. Each of our sensory organs is open to a distinct field of phenomena, and this is the “living body” that combines these distinct things into a single world. “I cannot understand the unity of the object without mediation of physical experience” (ibid.).

3. The “living body” is an intertwined being, both as evidence, mental and materialistic (ibid., 127).

4. The “living body” is not a set of accumulated components, but as an active and organizing force (ibid.).

3. “Body Without Organs” and Sensory Perception

Considering the decentralization and deconstruction in Deleuze's philosophy, it can be said that feeling is integrated. There is no set of emotions that results from different orders, but from Deleuze's perspective, these different systems originate from one and only one feeling, and therefore the integrated “body without organ” is related to the integrated feeling and in contrast introduces the set of emotions to the organized body in contrary to its philosophy (Ardalani et al., 2015: 36). It can be said that he considers the body as a continuous embryonic piece, what it has in common with the human fetus is that it is alive and the difference with it is that it has an indefinite organ and lack organism. He relates the notion of the body in which details are omitted to a complete “living body”.

The figure, or “body without organs” or the continuous piece of the fetal shape, is constantly involved with the experience, based on its becoming, and it is through this that it creates tangible things for itself. If these experiences lead to similar repetitions, it is as if the body tends to erode during its transformation, while fluidity and becoming require repetitions of different kinds, so it can be said that no matter how many tangible cases the “body without organs” creates through experience, are dissimilar and this enables man to utilize his full potential cognition.

While this does not happen in similar representations and repetitions. This refers to Deleuze's view of “becoming an animal” in terms of its inhuman experience. In fact, “everybody will expand its power as much as possible” (Olkowski, 2000: 182).

Deleuze sees reality as beyond the narrative that occurs in representation; he sees representational narrative in relation to the brain as a definite organ that is part of a definite bodily structure. He relates the achieving and perceiving reality to “body without organs”.

Feeling is the same force that pulls man from potential to de facto and makes it becoming. The perception of this feeling by the “body without organs” is done by the impact of fluidity waves on

the surface of the body, so the feeling as a whole, hits the general surface of the “body without organs”. Therefore this body by receiving these waves transforms itself into an indefinite organ and, in a way decentralizes itself. After the collision of these forces with the body, it is seen by the reactions it creates in the body, and of course, in other words, it is the level of “body without organs” that makes the emotional forces visible. Now, we have to ask this unique feeling, which is not going to be repeated and does not imagine representation and narration, but creates a pure feeling every time that the reactions evoked by the body do not repeat the same thing every time and can create a new force, a new perspective, leading to an increase in the strength of the body how is this force possible and created? The answer to this question can be found in the discussion of art, which will be briefly mentioned in the next section.

4. “Body Without Organs” in Connection with Sensory Perception arising from Art

The connection between art and its perception has been raised in the society through feelings from the distant past. “In art, the feeling must be freed from the perceptions of subjectivity” – “We paint sensitivities, we make sculptures, sensitivities like perceptions are not perceptions that refer to an object” (Deleuze and Guattari, 2012a: 210). From Deleuze's point of view, art seeks to bring out a set of senses but to bring it to the surface of the body as a whole. Deleuze says: “we must deal with art in a way that a hysterical person perceives his body” (Lash, 2014: 100). The hysterical person constantly sense forces on his body from the outside, and it is like we facing art, let the set of pure emotions that emanate from it hits the surface of our body as a single force, and influence us.

“Sense is *etre-au-monde*”, Deleuze says about sense. Phenomenologically speaking, in a single moment one become emotional and something happens through feeling (Etehad, 2012: 43).

We do not seek cognition in the sense we receive from art, but “purpose of art is to convey the sense of things as they are perceived or sensed, not as they are known” (Harrison and Wood, 2000: 125).

In *The Logic of Sense*, Deleuze attempts to make a subtle connection between sense and art.

Artists' view of the human body changed dramatically in the twentieth century. The human form gained significant importance in contemporary works of art.

To better understand the changes that took place beyond the twentieth century in relation to body and art, a hypothetical division can be considered, one of which shows the effect that changes in the views and approaches of artists according to the characteristics of the present age, and changed their behavior with the body in a way that can be called as the effect of art on the body. The second category of this division includes changes that happened during the war, the periods between the war and after, on contemporary art. And it is the impacts that artists' thinking on the body and the issues created surrounding it, and call it as the effect of the body on art:

4.1. The Effect of Art on the Body

1. Avoid representation and figurative art: The body was no longer used as a subject to be represented.

2. Presenting the concept of the artist's self: One of the main pillars of this new art was presenting the concept of the artist's self, which had to be explained (Harrison and Wood, 1998: vol. 2).

3. Presentation of reality or realism of sense: This inconsistent view resulted to the creation of characters that appeared on exaggerated scales, perspectives without the necessary views, photographic image sections, sharp colors, unnatural and unpleasant colors (Parmzani, 2010: 10).

*Undoubtedly the most prominent English figurative painter and indeed one of the most famous contemporary European artists is Francis Bacon.

Bacon English along with French Balthus are the leading contemporary painters who were able to express the modern European perception and mentality in visual language or figurative art (Lucy Smith, 2001: 73).

Among twentieth-century artists and the lack of narrative, we can name Cézanne, who believed that sense is specially a body.

4.2. Influence of the Body on Art

1. Violence and the loss of characters resulting from war: Despite the world wars, according to Raslini (filmmaker), human life was involved in violence and the disappearance of characters, so inevitably art presented this violence (Deleuze et al, 2010b) This violence can be best observed in the works of Picasso, Giacometti and Bacon (Bacola, 2008).

2. Experience, Realism, and Surrealism the distance between two Wars: The theoretical discussions of art revolve mainly around three dominant and problematic axes: abstraction, realism, and surrealism after the mid-1920s, which was the name of the main movement leading that phase (Harrison and Wood, 1998: J 4).

3. The Protest image arising from the Cold War Years: The Cold War years from 1950 to 1956 marked a turning point in the development of the art of death and related theoretical issues. The motivation to portraying the protest became important instead of any other glorious monument (Buchheim, 2000).

4. Post-war avant-garde: After the World Wars, especially World War II, avant-garde began to become more prominent in world art. There are two issues in this period, one is the despairing and isolated art of European expressionism and the other is the exciting art of abstract expressionism, of New York school or American pop art (expressing happiness).

As can be seen, all of the above issues are views that have been influenced by what has happened to the body over the years and has affected art. It reminds the lived experience to the body. The body is in harmony with its own world under certain conditions.

What makes art is not its content, but is its effect, and the force or sensory ways from which art creates the content. No matter how much the main role of art is infused with other roles, in fact, we create something tangible in art (Kulbrook, 2008:45).

5. “Living Body” and Sensory Perception

In short, Merleau-Ponty's phenomenology is based on the description of the perception of the world with which the subject is physically intertwined. The perception of subject's does not originates from the thoughts about the world, but the source of his relation to the world is the pre-reflective understanding through his physicality and his interrelationship with the world. In this way of confrontation, the subject engages in intentional relationships with the world, but this intention is not specific to the subject, but he himself is exposed to the intentions of others. Intentional relationship is not based on understanding and awareness, but through the senses, movement and physicality of the subject that senses and is felt (Sabti, Rahbarnia and Khabazi Kanari, 2016: 45).

To better understand the characteristics of sensory perception according to the view point of Merleau-Ponty's in relation to the body, a general classification can be considered:

1. Perception as body–subject cognition prior to consciousness: He deals with the dialogue between the body, as the subject cognition, and his world at the level on which his consciousness is based (Copleston, 2013: 476).

2. Existence of a dialectical relationship between man and his environment: This is an emphasis on the fact that man from the very beginning has been a being in the world, and there are real things on both sides of this relationship. Therefore, Merleau-Ponty is a realist (*ibid.*, 478).

3. Priority of the body of evidence: According to Merleau-Ponty, this body of evidence has priority (Naghashian, 2012: 85). All forms of our experience and understanding are created by our finite orientation in the world alone. The body both perceives and gives meaning and it is perceived and gives meaning.

4. The precedence of our way to deal with the world over thought: According to Merleau-Ponty, our sensory perception of the world is the mode of our physical encounter and our access to the world. This mode of encounter precedes thinking, "Each of us before consciousness is a body that receives and shapes the world" (Sabti, Rahbarnia and Khabazi Kanari, 2016: 45).

5. Direct connection "embodiment" with consciousness: In Merleau-Ponty's thought, more the consciousness develops, the more "embodiment" it becomes. That is, the body is aware. Consciousness is a form of sensory perception, that is, they are [perception]. The characteristic of consciousness is that as perception is sensory, it is a bodily manifestation, and thus consciousness is nothing but my body (Gholami, 2012: 54).

6. Sensory perception is a precondition: Merleau-Ponty says that in the initial encounter with another, we do not find him in the form of a mind, distinct from our own, but my experience of other is not a cognitive thing, but a "pre-cognitive experience" made possible by our physical coexistence in the world. Another is a creature like me incarnated in a body like me (Khabazi Kanari and Sabti, 2016: 88).

7. Transcendental attitude towards body (the body is the source of all things): For Merleau-Ponty, being a subject is the same as being a body, and the physicality of a subject is, the ability to sense (all senses together) and move through the world, and on the other hand, his entanglement with the world and things, and both organizes how to find human understanding in the world (*ibid.*, 92). The body is the origin of all things, the movement that speaks for itself, causes other things to begin to form such as objects our bodies.

8. Refer to lived experience: Merleau-Ponty believes that in order to know the world, we must return to lived experience and the objects, and for this purpose we must put aside any preconceptions based on scientific and metaphysical theories (Rafiqi and Asghari, 2017: 121). In his view, perception opens a window to the objects of the world and truth (*ibid.*, 122).

9. Body resuscitation by sensory perception: Perception is always the perception of something, but no perception can take place without vision, and our body is our vision for the perception of the world, so it is because of perception that we find ourselves the owner of the body: "In distinguishing between subject and object, my body disappears. As a result, man cannot be considered like other objects in the world" (*Ibid.*, 123). Therefore, there should be no distinction between subject and object so that the body recoups its main focus on perception.

6. "Living Body" in Connection with Sensory Perception arising from Art

Merleau-Ponty in the phenomenology of his sensory perception pays special attention to modern art, especially painting of the nineteenth century and the first half of the twentieth century

(Gholami, 2012: 52). In modern art, according to Merleau-Ponty, artists seek to exceed the meaning of realism (ibid.) Representation and narrations are no longer considered by the artist, but he seeks sensory transfer from his work. Which comes from his own life experience, but it does not tell the narrative reality of his life, but expresses the truth about the world as he lived. Merleau-Ponty refers neither to speech nor to the expression of emotions and moods, as does the expressionist art. Rather, he means expressions as physicality in a state that the intentionality of action is meaningful to us (Sabti, Rahbarnia and Khabazi Kanari, 2016: 44). He considers the artist's relationship with the work of art. The painter tries to reveal the truth about the world as he has lived in a completely personal way. The experienced world is full of meaning that is embodied and revealed on the painting canvas in which the subject and the object are inseparably intertwined (Gholami, 2012: 52).

Among painters, Merleau-Ponty associated Cézanne's work and his sensory perception with his own findings and definition of sensory perception. As he believed that Cézanne's work challenged tradition and preconceived notions and a view to the world sets a new path.

7. Discussion

According to the definition of the body from the two philosophers perspective, is that Deleuze does not consider "body without organs" as a concept but as a behavior, on the other hand Merleau-Ponty sees "living body" as a margin of all individual perception. It should be noted that both Deleuze places the foundation of sensation on the empirical basis, and Merleau-Ponty proposes the intentionality of the "living body" with experience. One point that emerges from this discussion is ambiguity, and that is since Merleau-Ponty sees the construction of sensation on experience and, on the other hand, the basis of art as sensory perception and effects, so should it be concluded that he believes in experience in art, and whether this be a presupposition that calls his becoming into question? The superficial answer to this question goes back to the discussion of the differences in repetition in Deleuze's debates, which represents the experiences that occur each time in a different context and each time bring a new sensory perception to the level of the "body without organs". Therefore, causing new invisible forces visible at the surface of the body, this is not under discussion in the scope of this study and can be the subject of further studies.

About the characteristics of the body in Purdom's postmodernity in 1997, researches have pointed to the fragmented human body, which is necessarily the production under certain conditions and defined by assets, the production of new relations of forces, certain through the process of accumulation or reproduction. On the other hand, in some interpretations, such as Lawrence Kahon, refers infertility as a feature of the "body without organs", so that this contrast of meaning can be explained that the concept of production used in connection with Deleuze's "body without organs" refers to increases connections of becoming life (Kahon, 2011).

The present study is inconsistent with all the studies conducted based on the lack of organism of the "living body" of Merleau-Ponty. Because unity, cohesion and intention, which are "living body" characteristics, its prerequisite is organization and organism which, has been mentioned in Copleston, Volume 9, 2013. Merleau-Ponty considers man as a documented and experiential organism that resides in his habitat and interacts with it.

The interactions and effects of the body on contemporary art, especially painting, is a subject that needs further discussion and study, which cannot be addressed through one research all the desired aspects, and prerequisite is a more comprehensive research which can be focused on specific art such as painting with the effect of body and figure from the two thinkers perspective focusing on

the body, so as to find more depth of differences and commonalities, and present theoretical framework and detail structure for comprehensive studies and future dissertations.

One of the limitations of research is the lack of resources that directly show the views of these two philosophers. In this study, the researcher to obtain more information has used interpretations and articles that have been published in this field.

8. Conclusion

The results of a comparative study of Deleuze's "body without organs" and Merleau-Ponty's "living body" indicate that both philosophers sought to discover the subject's relationship to the world including objects and individuals free from epistemological presuppositions, focusing on the concept of body and physicality.

Commonalities and general differences of Deleuze's "body without organs" and Merleau-Ponty's "living body"

1. Deleuze's "body without organs" in contrasts with Freudian psychology, while Merleau-Ponty's "living body" in contrasts with the mechanical concept of the body.

2. Deleuze's "body without organs" is an empty territory whose surface is formed in four ways. Through each of these methods, a pattern of intensities is engraved on the body, but Merleau-Ponty's "living body" is accounted as the place of human existence.

3. Deleuze's "body without organs", is done because of two reasons, one is due to Deleuze's doctrinal escape from the divine reading, with the intention of preserving the body, and the other due to the coordinates of contemporary life and desire.

But the incarnate in Merleau-Ponty's "living body" takes place in a historical context and relates to the life experience at every stage of life.

4. As Deleuze's physicality is reminiscent of becoming and fluidity, Merleau-Ponty's "living body" is responding to the world and without passive aspect but active and guided from within, although guidance from within is a part that is inconsistent with Deleuze decentralization.

5. Merleau-Ponty's "living body" expresses intentionality in all its worldly requirements, which is inconsistent with Deleuze's view of "body without organ".

6. "Living body" is a living body that open path to the world and its engagement is done with the world through movement, time and desire. Deleuze in discussion on movement and existence of desire has common views, but the discussion of time and the historical aspect of living experience are not in line with Deleuze's view.

7. In both philosophers, the body is in symphonious with the world, which is considered as lived experience for the body, and this is a significant effect on the body.

8. My entanglement with another in the "body without organs" despite being physicality is not a pre-personal experience.

9. The importance of the position of the "body without organs" in Deleuze's thought is such that the subject is completely pushed to the margins. But the "living body" in Merleau-Ponty's thought takes precedence over the pure mentality of the transcendent subject.

10. Deleuze's "body without organs" in one of the ways of thinking of empiricism, is introduced through the connections flow of interacting bodies. But Merleau-Ponty's "living body" is not reduced to a machine, despite his opposition to dualism. According to his view, man is a bodily unit that has life, desires, thinks, acts, and so on.

11. Both experiences of Deleuze's "body without organs" and Merleau-Ponty's "living body" are not based on biological organization.

Commonalities and general differences of Deleuze's "body without organs" and Merleau-Ponty's "living body" in interaction with sensory and artistic perception

1. The sense of art that strikes the surface of Deleuze's "body without organs" is integrated and not definite. Set of emotions, just like the unity of belongings of experience occurring for Merleau-Ponty's "living body" through the preconscious abilities of body composition. The application of rules and mental categories do not make sense here.

2. The "living body" of Merleau-Ponty is an active and organizing force that is not in line with lack of an organism in the Deleuze's "body without organs".

3. Deleuze's "body without organs" on its surface, regardless of the organism, is the collision of fluidity waves resulting from the sensory perception that has been created through art, by sense and effective ways. But Merleau-Ponty's "living body" is a state of the body that experiences the senses.

4. Both definitions of the body are surfaces and places of experience that expresses the lack of representation in art. For Deleuze, a sense is created by the effect of forces on the body.

5. The working methods, ideas, and assembling of Deleuze's "body without organs" that he produces through philosophy and art are supernatural and empirical, but they are created from the flow of life, but Merleau-Ponty's "living body" is pre-experimental.

6. Art must be sensed through the body, which is present in Deleuze's "body without organs" and Merleau-Ponty's bodily precedence. The art and its relation to the sense are the coordinates of contemporary human life.

7. In Deleuze's "Body without Organs" and Merleau-Ponty's "Living Body", the transfer of sense is not meant to mean cognition, but the transfer of sense of things as they are sensed and not known, in Deleuze's view and sense of things as present in lived experience is not seen in Merleau-Ponty.

8. Merleau-Ponty's "living body" is intertwined with the subject. His "living body" has mutual interaction with the world. In modern and postmodern art, transcendence of the body is more important than representation is not important, and transmission of sense is most important.

9. Merleau-Ponty's physicality is considered equivalent to the expression of art, the intentionality of which is meaningful to us by the body. But Deleuze does not represent art. Rather, he recognizes art as an invisible force, which, by the sensory effects it creates on the surface of the body, causes the body to act, is the same visible force which was invisible before the sensation conveyed by art.

10. Deleuze's body and environment and sensations are related, but Merleau-Ponty knows me and believes that Deleuze's body is fluidity in relation to the environment and sensations.

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Significance of Epigraphy in the Islamic Architecture Emphasized on the Epigraphies in Enghelab Courtyard of Imam Reza Shrine

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Abstract

The Imam Reza shrine is a kind of museum with varieties of Islamic arts. In this museum the art masterpieces are related to different historical periods. The age of this great museum is more than thirteen centuries. This is a well-known museum because of the valuable position of the holy shrine of ‘Alī ibn Mūsā ar-Riḍā. There are too much epigraphies around this place. These epigraphies have been repaired by the consideration to their history. There are too many epigraphies from Timurid Empire in the Enghelab Courtyard of Haram. Another name of this courtyard is ancient courtyard. These epigraphies indicate the social conditions of each period. The current research is descriptive-analytic. Library studies and also field studies were used in this research. The findings of this research indicate that epigraphy in the Islamic architecture has an effective role in order to create the spirituality spirit within the building. This kind of art is derived from the spiritual essence of Holy Quran. Therefore, the purpose of epigraphy in the holy shrine of ‘Alī ibn Mūsā ar-Riḍā is creation of spiritual communication between God and man. The recent studies show that most of the epigraphies are derived from Safavid era. Most of their concepts are related to the religious contexts.

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Keywords: Islamic Architecture; Epigraphy; Porches of Enghelab Courtyard; Concept of Epigraphy

1. Introduction

Arrays and decorates are the most important aspects in the Islamic architecture. These arrays are like stucco, tiling and brickwork. Epigraphy is an Arabic word which means army or the herd of horses (Rajaiee Baqhsorkhi and Basiri, 2012: 78). There are also other definitions for epigraphy such as written text, endowment, and acknowledgment (Khanipour, 2004: 160). According to the statement of Fazaeli about the script, the word epigraphy is “ketabat” in Persian concept. Epigraphy means big calligraphies which the katib writes on the tiles. After that, these tiles would take place on the walls, holy places, altars and other places (Fazaeli, 2005: 130). In the past, Epigraphy was used on different surfaces such as stone, wood and gypsum. In general, the word epigraphy is a kind of written text which is provided by means of different calligraphies, around buildings, mosques’ walls, and courtyards. Epigraphies are able to indicate the beliefs and ideologies of rulers in order to transform the information for people in the futures (Nasrallah zadeh, 2011: 308). Some epigraphies have the origin date and the end date. Some of these epigraphies explain about their decorating and restoration (Rajaiee Baqhsorkhi and Basiri, 2012: 81). There are different types of epigraphies as well as different subjects. Differentiation of these subjects is related to the different historical periods. The mentioned subjects indicate social, cultural, historical and religious conditions (Shayesteh far, 2002: 69). Enghelab courtyard is a set of marvelous epigraphies because of their different historical literature. Hence, the research questions are as the following:

What is the history of these epigraphies?

What are the roles of epigraphies in the holy shrine of Imam Reza?

What are the concepts of these epigraphies?

The method of this study is descriptive- analytic. This is also historical research. Data were collected through the library studies.

2. Islamic Architecture in Iran

In the seventeen century AD, many countries have been changed and participated in the establishment of Islamic culture. Iran is one of those countries which have valuable history in both culture and art. When Islam has been developed in Iran, too many mosques were established. Today, there is a piece of evidence from the first days of Islam. Some buildings such as Tarikhaneh Mosque in Damghan indicate that its designation is the same as the primary mosques of Arabs. These mosques have a rectangular apron and columnar shabestan without any window and decorating. Gradually, some mosques have been established with the Persian style and following the local houses of Khorasan. The mentioned mosques had four vaults with tegular and modeling decorating. Accordingly, the principles of the Islamic architecture have been established on the basis of Sasanian architecture (Sahragard, 2013: 98- 99). It should be mentioned that by the development of different cultures, decorating concept has been more important than the other issues. After the Achaemenid period, these types of decorating became more remarkable than the other types in Iran. This concept has been developed during the next periods and even in the Islamic period (Makinejad, 2006: 62).

3. Epigraphy in Architecture

Since many years ago, one of the most remarkable decorating is epigraphy. Clay and metal tablets, glazed bricks, remained art works on columns and walls are the elements of valuable Cultural Heritage, Handicrafts and Tourism Organization of Iran. Studies indicate that the artists in Parthian Empire and Sasanian Empire have been used the plaster design in order to decorate the walls. These designations led to the development of writing and script (Hatam, 2014: 196). The script was defined as one of the most important elements of unity within the Islamic world. Through the beginning of the Islamic era, the Arabic script had a remarkable value and replaced with the previous calligraphies (Rajaiee Baghsorkhi and Basiri, 2012: 22). After a few years, Naskh (script) has been developed in order to enhance the epigraphy of historical buildings and decorating the objects. After the five centuries, the Kufic script reaches to its maximum enhancement in Seljuq period. It was not able to read the Persian epigraphies without any dot, so the Naskh script was added to the historical epigraphies of Iran. Other scripts which have been used in the epigraphies of Iran are Thuluth and Nasta'liq scripts. These scripts have been used more after Savafid period (Hatam, 2014: 200). Although the oldest epigraphies with Thuluth scripts are related to the sixth century, it became the most important epigraphy less than 300 years. Following the propagation of kufi's script, it played an important role in the decorating of epigraphies. Generally, the Thuluth script is used in Tiling epigraphies, so it is a kind of religious symbol which is used in mosques and holy places (Afzaltoosi, 2009: 17). Nasta'liq script was used in the literary texts from the earliest of the ninth century. However, it was used in the Architectural decoration in the earliest of the eleventh century. The usage of this script is because of its special visual characteristics and forms of letters. This script became more comprehensive in Timurid period and then in Safavid period (Rajaiee Baghsorkhi and Basiri, 2012: 110).

4. Application of Epigraphy in the Building based on Concept

The concepts of epigraphies were different based on the applications of the buildings. Although the texts of holy Quran were used in religious and non-religious buildings, there were some non-religious poems in the decorating epigraphies. There were also some texts about eulogy and praise (Kunel, 2015: 64). The scribes must write the date and the name of the buildings. They also should consider the decorating part of the epigraphy in order to create an aesthetic appearance. In fact, the scribes tended to consider the decorating design of epigraphy rather than its readability. Thus, it can be seen that today, we are not able to read the texts on epigraphy easily. It can be concluded that the application of epigraphy was in the religious places. Different aspects of these epigraphies such as Holy Quran, spirituality, tradition, prophet's statements and hadith are hidden in these epigraphies. According to this statement, the subjects of religious epigraphies are derived from the spiritual facts (Shayestefar, 2002: 91).

5. History of Holy Shrine of Imam Reza and the Enghelab Courtyard

The magnificent mount of the holy shrine of Imam reza is almost square with the geometric shape (Alemzadeh, 2011: 30). There are many museums, libraries, Islamic Universities, research centers, cultural and service centers and the Holy Shrine dining room in the holy shrine of Imam Reza. However, different parts of Haram including portico, sanctuary and courtyard are places for pilgrims (Zarifian, 2008: 16). One of the most ancient courtyards of holy shrine of Imam Reza is Enghelab courtyard which is situated in the north of Rozey-e-Monavaraeh. Its name was ancient

courtyard or “Atiqh” courtyard. After the Islamic revolution, its name has been changed to Enghelab. This historical monument has been reconstructed too many times. This courtyard belongs to Timurid and Safavid periods. Its primary building is related to the ninth century in the late Timurid periods. This courtyard is situated on the back of the head of Imam Reza. The half of this courtyard is related to Ali-Shir Nava'I and the other part is related to the Abbas I of Persia (Sani-ol Douleh, 1983: 129). When Abbas I of Persia traveled to Mashhad, he found out that the courtyard is too small, so he began to develop the courtyard, thus he established two Iwans in the east and west of the courtyard. Shah Abbas II reconstructed the courtyard in 1646. The area of this courtyard is almost 6740 m² with four big Ivan which is in the symmetry mode of each other. The names are as the following: Tala, Abbasi, Saat, Naghare. All Iwans are situated in the main entrances of Haram except the southern Iwan. Iwans have significant value because of their especial characteristics. They prevent from the sun radiation (Hill and Grayer, 1997: 18-19). Iwans also have remarkable visual scence because of their form and location. There are two small passages in both sides of each Iwan (Feyz, 1943: 381). There are 48 rooms and attics around the Iwans (Alemzadeh, 2011: 229). There are other parts in this courtyard such as Saat tower, Steel Window, Naghareh Khaneh, two jewelry minaret and dome.

6. Classification based on Concept ad Context

As it stated before, epigraphies have different concepts and applications. These epigraphies are classified based on their concepts as the following: 1) religious epigraphies including Quran verses, eulogy and pray, 2) Constructed epigraphies including the information about the date of origin, and its restoration, 3) combination of religious and constructed epigraphies (Sahragard, 2013: 38).

6.1. Religious Epigraphies

These types of epigraphies contain religious texts which are classified to different categories: epigraphies with the verses of holy Quran. Generally, the mentioned verses are from the small surahs or the long ones. Āyat al-Kursī is the most common verse in the epigraphies. These kinds of epigraphies are located in the main parts of the building or courtyards (Shayestefar, 2001: 60). These Iwans are in Enghelab courtyard more than other courtyards. These kinds of epigraphies are in the outer periphery of these Iwans. Sūrat Maryam is written with Thuluth script on the outer periphery of southern Iwan. Its calligrapher is Emami. The verse 24 of Maryam Surah and verse 19 of Yasin Surah are combined with each other in Figure 1. Sūra al-Insān is also written on the epigraphy of the outer periphery of western Iwan (Figure 2). There is also Āyat al-Kursī written on the top side of Iwan (Figure3). There is a room in the frontal side of Saat Iwan with Āyat al-Kursī written text (Figure 4). There is also Sūrat al-Muzzammil written texts on the epigraphy of eastern Iwan with Thuluth and its scribe is Mashhadi (Figure 5). Al-Noor Surah is also written on the frontal side of Iwan (Figure 6). Finally, the Jome Surrah also is written in the northern periphery of Abbasi Iwan (Figure 7). Verses 26 and 27 of Al-e-Emran Surah and Al-Kosar are also written on the bottom of the epigraphy (Figure 8).



Fig 1 Beginning and ending side of epigraphy in the outer periphery of Iwan-e-Tala



Fig 2 Beginning and ending side of the outer periphery of Iwan-e-Saat



Fig 3 The epigraphy of frontal side of Iwan-e-Saat



Fig 4 Part of epigraphy within the room of Iwan-e-Saat



Fig 5 Beginning and ending side of the periphery of epigraphy-Iwan e Naqareh



Fig 6 Frontal epigraphy of Iwan e Naqareh



Fig 7 Beginning and ending outer periphery of epigraphy-Iwan e Abbasi



Fig 8 Internal epigraphies of Iwan-e-Abbasi

The second type of religious epigraphies is related to the ahadith of Imams and prophet. The history of these epigraphies returns to the fourth century. In fact, ahadith of Imams became more common after Safavid period (Sahragard, 2013: 39). These types of epigraphies belong to the Safavid period. There is a scroll epigraphy with the Thuluth script within Iwan-e-Tala (Atarodi, 1992: 206-207) (Figure 9). There are some ahadith about the significant value of Imam Reza pray with Nasta'liq script and Persian language. It should be mentioned that there is not any date on these epigraphies. However, there is an epigraphy in front of the Ezareh wall that indicates the reconstruction in Qajar period (Figure 10 and Figure 11). There are some hadith with Thuluth script under the vault within the Iwan-e- Saat. This kind of script is in companion with arabesque. The mentioned hadith are stated by Sahih al-Bukhari and Moslem (Atarodi, 1992: 210-211) (Figure12). There are other hadiths from Prophet Muhammad and Imam Sadeq with Thuluth script (Figure13). There is also another hadith from Imam Sadeq in Iwan on the entrance door with Thuluth script (Figure14).



Fig 9 Beginning and ending side of the internal epigraphy within the Iwan-e-Tala



Fig 10 The epigraphy on the upper side of Ezareh- Iwan-e-Tala



Fig 11 The upper epigraphy in the left side within Iwan-e-Tala



Fig 12 Part of the epigraphy within the Iwan-e-Saat



Fig 13 Part of the internal epigraphy of Iwan-e-Naqareh



Fig 14 Part of the internal epigraphy within the room of Iwan-e-Naqareh

There are some epigraphies about eulogy of Imams and prophets. It should be mentioned that some groups of epigraphies are different in their meaning and concepts. The texts of these epigraphies are Persian which have been stated in the form of Qasida and ghazal. Usually, these types of epigraphies are about the current ruler and eulogy of Imam (Rajaiee Baqsorkhi and Basiri, 2012: 24). The most significant sample of this kind of epigraphy is in the sanctuary of Iwan-e-Tala which is a kind of Qasida. This Qasida is about the eulogy of Imam Reza with Nasta'liq script during the ruling of Nader Shah Afshar. There is some information about its scribe and the date of origin (Figure 15). There are also some epigraphies in both sides of the entrance doors with Nasta'liq script on the Marble stone (Figure 16 and Figure 17). Another type of this epigraphy is in Iwan-e-Abbasi. There is Dua-e-NadeAli on the right side of the Iwan with Nasta'liq script. On the other side there is a pray from Imam Ali (peace be upon him) (Figure 18). NadeAli is a pray for demanding help from Imam Ali (peace be upon him). The expression "Ali, Ali, Ali" is the most common expression in many epigraphies (Shayesteh Far, 2002: 84). This expression is in the Safavid holy places or in some Timurid places. There is also Salawat which has been written on the periphery of sanctuary within Iwan (Figure19). There is an epigraphic tablet with the expression "Alī ibn Mūsā ar-Riḍā" which is curved on the tablet (Figure 20).



Fig 15 Parts of the internal epigraphies of the Iwan-e-Tala



Fig 16 The upper epigraphies of internal sanctuary if Iwan-e-Tala



Fig 17 Parts of epigraphies on the upper side of Ezareh-entrance doors of Rozey-e-Monavvareh-Iwan-e-Tala



Fig 18 Internal epigraphies of Iwan-e-Abbasi



Fig 19 Parts of the epigraphies around the inner sanctuary-Iwan-e-Abbasi



Fig 20 The internal epigraphy of Iwan-e-Abbasi

6.2. Constructed Epigraphy

This group of epigraphies contains information about the data of construction, the name of architecture and the time of restoration. Many of these epigraphies are written in Persian or Arabic. In general, they fixed these epigraphies with the name of the ruler in the center. It should be mentioned that the position of the ruler and the restoration date were the two main parameters of epigraphies' designation (Sahragard, 2013: 40). This type of epigraphy is on the frontal side of Iwan-e-Tala with Thuluth script. Its scribe was Emami in Safavid Era. This epigraphy was destroyed at the time of Amir Ali Shir (Atarodi, 1992: 203-204) (Figure 21). There is another epigraphy under the Qasida within the sanctuary of Iwan-e-Tala and on the upper side of Ezareh stone. The mentioned epigraphy is related to the time of Naser al-Din Shah Qajar (Atarodi, 1992: 206) (Figure 22). There is an epigraphy under the head of Iwan-e-Abbasi (Figure 23). There is also an epigraphy with Nasta'liq script which is related to Enghelab courtyard (Figure 24). According to the history of Astan-e-Qods, there was an epigraphy held on this part of Iwan (Motamen, 1976: 126). Other types of epigraphies within the sanctuary of Iwan-e-Abbasi indicate varieties of restorations in Safavid and Qajar periods (Figure 25 and Figure 26)



Fig 21 The frontal epigraphy of Iwan-e-Tala

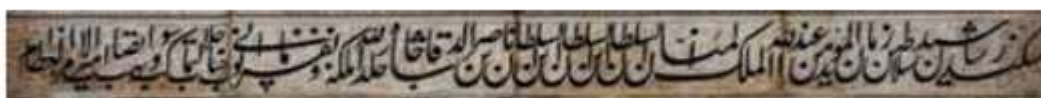


Fig 22 The epigraphy under the sanctuary of Iwan-e-Tala



Fig 23 The frontal epigraphy of Iwan-e-Abbasi



Fig 24 The frontal sanctuary within Iwan-e-Abbasi



Fig 25 Parts of internal walls of Iwan-e-Abbasi sanctuary



Fig 26 Internal walls of Iwan-e-Abbasi sanctuary

6.3. Constructed-Religious Epigraphies

Some religious epigraphies contain information about their scribes and creators. Otherwise, there are some constructed epigraphies including verses of Holy Quran and Hadith. These types of epigraphies are combined epigraphies. As it mentioned before, the epigraphies on the Ezareh within Iwan-e-Tala contain information related to Naser al-Din Shah Qajar. In the other group, there are some religious texts and information about the construction of the place (Rajaiee Baqsorkhi and Basiri, 2012: 24). It should be mentioned that the name of employer is stated after the following expressions: "Hasab-Al-Amr" or "Hasab-Al-Farmayesh". This type of epigraphy is on the bases of columns of three Iwans as follows: Saat, Abbasi, Naqareh khaneh. All parts of this epigraphy are written in Thuluth script. There are two epigraphies on the Iwan-e-Abbasi base. The scribes of the two mentioned epigraphies are as the following: Nayeab Aqaiee and Mirza Mosa Khan. The names of the above scribes are curved on these epigraphies (Figure27). There is a written tablet on the right side of Iwan-e-Naqareh khaneh including the creator of the epigraphy (Figure28). According to the the valid documents, this Iwan needed restoration in 1967. They began to remove the broken tiles in order to set some great mosaics (Motamen, 1976: 129). There are also other epigraphies on the both sides of Iwan-e-Saat. There are some verses of holy Quran on these epigraphies (Figure 29). There are also some poems on the bottom of these epigraphies with Nasta'liq script about eulogy of Allah (Figure 30) (Table 1, Table 2, Table 3, Table 4).



Fig 27 Epigraphies on the base of Iwan-e-Abbasi



Fig 28 Epigraphies on the base of Iwan-e-Naqareh





Fig 29 Epigraphies on the base of Iwan-e-Saat



Fig 30 Epigraphies on the base of Iwan-e-Saat

Table 1 Epigraphies of Iwan-e-Tala

Shape	Number	Position	Date	Concept
	1	Periphery of Iwan	No date	Religious-Maryam & Yasin Surahs
	21	Front of Iwan	1674	constructed
	9	In Iwan	1732	Religious-Hadith
	16	Upper side the sanctuary	No date	Religious-Hadith
	15	Within sanctuary	1732	Religious-constructed (Qasida)
	22	On the Ezareh of sanctuary	No date	constructed
	10	On the Ezareh	No date	Religious-Hadith












	11	On the Ezareh	No date	Religious-hadith
	17	On the Ezareh	No date	Religious-pray

Table 2 Epigraphies of Iwan-e-Abbasi

Shape	Number	Position	Date	Concept
	7	Periphery of Iwan	1845	Religious (Al-Jumua Surah)
	23	Head of Iwan	1649	Constructed
	27	Columns of Iwan	1845	Constructed
	18	Within Iwan	1649	Pray
	8	Under the inner rooms	1873	Religious
	19	Around sanctuary	1649	Religious
	24	Head of sanctuary	1978	Constructed
	25	Within sanctuary	1649	Constructed
	26	Within sanctuary	1796	constructed


	20	Within sanctuary	1873	Religious-Imam's name
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Table 3 Epigraphies of Iwan-e-Saat












Shape	Number	Position	Date	Concept
	2	Periphery of Iwan	1845	Religious
	3	Head of Iwan	1845	religious
	29	Columns of Iwan	No date	constructed
	30	Columns of Iwan	No date	poem
	12	Within Iwan	No date	religious
	4	Upper side of the inner room	No date	religious

Table 4 Epigraphies of Iwan-e-Naqareh

Shape	Number	Position	Date	Concept
	5	Periphery of Iwan	1844	Religious-Al-Mozammel
	28	Columns of Iwan	1650	Constructed
	6	Head of Iwan	No date	Religious-Noor Surah

	13	In Iwan	1649	Religious-Hadith
	14	In the Iwan's room	1967	Religious-Hadith

7. Conclusion

The historical identity of each place is dependent on its architecture and epigraphies. Thus, epigraphies play important role in the field of architecture. In other words, epigraphies are the symbols of different beliefs and historical periods. Epigraphies have two special aspects: artistic and ethical. Decorating of epigraphies creates visual appearance and insight. Otherwise, artistic aspect creates cooperation among form, message and materials. A process of evolution in the decorating system of Islamic periods is derived from the experts in the architecture field. Muslim artists always try to create spirituality by means of Arabic calligraphy and epigraphy. Calligraphy has spiritual nature and derived from the divine origin. Therefore, epigraphies are useful in order to create spiritual spirit in the holy places. According to the recent studies, epigraphies must be kept in Iwans. All the outer peripheries of Iwans are decorated with holy Quran Surahs. The inner spaces of Iwans are decorated with Ahadith. Constructed epigraphies are implemented in the following spaces: Naqare khaneh, Saat, sanctuary, head of Iwan-e-Tala and Iwan-Abbasi, columns of Iwan-e-Abbasi. The greatest number of religious epigraphies belong to Safavid Dynasty with Thuluth script. The greatest number of constructed epigraphies belong to Qajar Dynasty. Epigraphies with poems are in the sanctuary of Iwan-e-Tala which is belonged to Afsharid period. The important point is that the epigraphies with Nasta'liq script belong to the periods after Safavid. Constructed epigraphies are hanged in the inner sanctuary of the Iwans. Constructed epigraphies were in Thuluth script in Safavid period. The position of these epigraphies is on the front head of Iwan. In addition, the epigraphies in Iwan-e-Saat and Naqareh Khaneh do not indicate any name of their creators. The most constructed epigraphies with the name of rulers belong to Qajar period. The rulers liked to present themselves more than other periods in Qajar period.

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