An Investigation of Global-Regional Interactional Approach at the Prominent Works of Contemporary Iranian Architects

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ABSTRACT: Regionalism is an analytical and critical perspective which focuses on preserving special features of place and attempts to fill the vacuum in architecture. Globalization is a complex multi-stage process that causes increasing complexity of time and place, greater awareness across the global and acceleration of cross-cultural interactions. Therefore, the present paper attempts to analyze global-regional interactional approach through investigating contemporary Iranian architecture in relationship with the aforementioned phenomena and also tries to provide practical advice on establishing a constructive interaction. The research methodology is based on content analysis and case study.

The results obtained from investigating striking cases of 4 eras of contemporary Iranian architecture and presented as a table of global-regional interaction components (physical, semantic and ecological) show that an interactional approach is becoming increasingly popular and global-regional coexistence is being formed in contemporary Iranian architecture, which associates with spirit of time and its regional components. A dynamic presence and playing a componential role by contemporary Iranian architects in this interaction have some prerequisites: an understanding of contemporary pluralism, an understanding of the other and establishing interaction, emphasis on the role of thought, creation and innovation, objective research, a good understanding of identity and place, past recall and identifying components of Iranian architecture.

Keywords: *Globalization, Regionalism, Interactional approach, Contemporary Iranian Architecture, Identity.*

INTRODUCTION

Globalization is a complicated, multi-stage and unavoidable process which includes increasing complexity of time and place, greater worldwide awareness, ability to tolerate and understand the other, establishing cross-cultural interactions and combining public and private matter and has, therefore introduced widespread developments in to life. Regionalism, of course, focuses on preserving the features of place in architecture and prioritizes the identity of a special region over the world in general.

Unable to survive the conflict between tradition and modernity and identity crisis, contemporary Iranian architecture is facing the phenomenon of globalization, developments in the electronic world and transfer from the modern world to the network society. Cross-cultural interaction holds a long record in architecture and has a widespread effect in the modern world. On the other hand, Iranian architecture enjoys a rich past, while it is indicative of the innovation of the people in creating constant and clever works of art in terms of culture, beliefs and customs. Being in interaction with "the other" in the course of history, the architecture has always preserved its "self". Similar to other fields, contemporary Iranian architecture has been affected by globalization and regionalism. Here, the main question is: what is the influence of such

phenomena on contemporary Iranian architecture. Unavoidability, hectic pace of globalization and concerns over such influences on the identity and values of contemporary Iranian architecture on one hand, and the urgent need for identity recall and practical advice for efficient interaction with this phenomenon on the other hand, clearly demonstrate the importance of the subject of the present paper.

Globalization

Globalization is defined as the process of increasing complexity of time and space through which individuals are introduced into the global in a semi-conscious manner (Golmuhammadi, 2002, 11-12). Harvey's discussion hinges on the complexity of time/space; Anthony Giddens investigates its social aftermaths; Robertson considers the element of awareness a turning point in the long process of globalization, and Albero thinks of globalization as the formation of a global society in a " global age" (Ibid, 20-21). According to some, this stage is a form of Americanizing the world alongside the hegemony of America. Also, theoreticians following Marx' teachings recognize a new stage in the dynamics of global capitalism (Ibid, 26). Albero believes that the modern age has ended and care must be taken regarding the application of concepts sach as automation age, atom age,

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space age and electronic age because they still inspire a feeling of modernity. He maintains that man is living in a new age which is to be called "global age" (Ibid, 27). According to Giddens, globalization is defined as "complexity of social relationships across the globe and the influence of local events kilometers away" (Robertson, 2006, 296). Durkheim speaks of the appearance of an "international life" and the increasing necessity of globalization (Ibid, 297). In his viewpoint, Robertson explains the appearance of a global culture in which both ethnic and national cultures and a shared global culture, both special aspects of dynamics of contemporary life and its general aspects have their own place (Ibid, 9). According to Zaymaran, Globalization provides metamorphosis in all affairs and facilitates mutual communication worldwide, which, inturn, has led to unwanted metamorphosis in traditional cultures and social structures, life styles and historic places (Zaymaran, 2006).

Regionalism

Definition for regionalism covers a wide spectrum due to its diversity and the course of events in different approaches to this theory, but generally, it might be claimed that ecological features, climate conditions, social and cultural conditions and local customs are among important features of regionalism. Regionalism is an approach to designing which prioritizes the regional identity over general global features (Tzonis, 2003,10) but this does not counteract to global influence. Regionalism is an approach to coordinating the influence of global civilization with special local features. In another words, since man is an heir and creator of global culture as well as possessing a regional culture, he has to quiver knowledge of the interaction between both of them. Supporters of such theory believe that architecture has to reflect the features of the self and be independent of an emotional view point of region, tradition and history (Mirmoqtadaei, 2004). An investigation of regionalism is feasible through introducing to concept: "societal features" and "fusion". Societal features introduce geographical, climate and geometric features of the place and social trends that give a particular region. "A sense of place" and a "special feature" to an environment. Fusion refers to such a trend by which a reflection with existing cultural systems of a particular region, and therefore, is enriched and contributes to new fusions. Ken Yeeng, a Malaysian architect, defines regionalism as style which establishes a connection between technology and culture (Serajadin, 1997). There have been different approaches to regionalism in architecture which emphasizes the preservation of features of a place. So, there has been a change from native approaches and approaches with physical regional components to new global ones. According to Tzonise, regionalism is linked to both human complicated interactions and ecosystem balance and bio environmental factors. The purpose of regionalism is to create diversity and take advantage of global benefits.

Global-Regional Interactional Approach

Nowadays, global-regional approach has become increasingly popular: it is capable of managing potential challenges and taking advantage of global benefit and regional features. For example, economy is in connection with global supply and general supply of multinational companies as well as local and special demands. This is indicative of designing products in terms of special regional conditions for attracting consumers and establishing global- regional interactions. In political field, there is a theory of regional alignment with globalization based on which regionalism adjusts globalization and has a mutual connection with it. In cultural field, contemporary world is clouds universalization and standardization alongside specialization and heterogenic. Globalization is a bed for globalizing special native cultures and regionalizing global culture components. Special cultures are in interaction with general global culture so that they can take advantage of benefits of global culture and also preserve their own special features (Bayzidi, 2012,168). According to Fumihiko Maki, globalization, in its essence, means that individuals are capable of using all native traditions and artistic expressions as an achievement of human civilization (Ibid, 132). Acoording to Robert Venturi, globalization is extremely boring because the self loses its environmental identity. Besides, sheer regionalism is not interesting because one is after lost values in an enclosed area. The truth lies within interactions between cultures. Therefore, we may understand others better and receive the bliss of cultures. If one is to think of a spiritual trend for architecture, this is the only possible way: keeping distance from social, racial or ideological radicalism (Diba, 2003b). According to Charles Jencks, 3rd millennium architecture will be pluralistic, changing and coexistence of all conceptual components of human civilization and components of architecture. Such a schema would be to consider a dogmatic fundamentalism and appearance of new areas of understanding and designing contemporary architecture (Diba, 2003a). In an explanation of global-regional interactional approach, Louise Mumford claims that self-efficacy and self-sufficiency are improperly attributed to regionalism. Better use of native resources needs human contribution, ideas and other technical methods (shayan, 2008).

Nowadays, the virgin culture of centuries ago is but a fantasy and closing informational and physical borders of nations is a sheer philosophical-historic mistake. All nations worldwide have to face the reality and achieve progress. It seems that the only way to revive native cultural values is possible through cultural adjustment, proximity and exchange (Diba, 2000). If we keep our distance from this world and follow imaginary predecessors and primitive my theologies we will make a terrible mistake of choosing isolation. Here dialogue finds importance, that is, a dialogue far beyond the course of history (Shayegan, 2000). Future generations are doomed to live in a multicultural world and shared horizons and mutual growth seem to be values, modern society provides us with social justice, freedom of expression, hygiene, human rights, enlightenment and equality. Cultural proximity is a must in globalized communities and globalization does not counteract to environmental origins because cultural diversity can provide us with wider frameworks (Diba, 2000).

Prevailing Trends in 4 Eras of Contemporary Iranian Architecture in Connection with Globalization and Regionalism

Qajar era was a period of appearance of western achievements in Iran. Qajar King's interest in western culture and efforts by reformists including Amir Kabir increased the pace of scientific and technological advances in Iran at that time. Geometric shapes, wide streets and components of western architecture present in Iranian architecture were signs

Table 1: Prevailing treads in 4 eras of contemporary Iranian architecture in terms of globalization and regionalism.

Era	Architecture style		Approach	sample
Qajar	traditional		Regional	Mosques-residential cases
	eclectic		Global-regional	Shamsolemarch
First Pahlavi era	Qajar architecture with extroversion tendency		Regional	Elmich mosques and schools
			Global-regional	Post office(Markof,1925) Iranshahr school, Yazd(Andre Godard)
	Ancient (national)		Regional	European ancient style: Old post office in Toupkhaneh SQ, buildings in hasanabad SQ.
			Regional	Iranian ancient style: National police station(designed by Baqelyan & izadmehr), ancient Iranian museum (adaptation of Taghe- Kasra, designed by Godar) Ferdowsi shrine(adaptation of Siros shrine), Ministry of foreign affairs office (adaptation of Kabe Zartosht: designed by Geverkian)
	Quasi-colonial		Global-regional	Factories built mainly by Germans in Iran
	Modern and German expressionist style		Global	Railway station building (Taherzadeh Behzad), Tehran University, faculty of technical engineering(Maxime siroux and Godard), faculty of law(Foroughi), buildings on Ferdowsi, Lalezar and Saadi ST.
Second Pahlavi era	Jerry building		Global	(misconceptions and misimpressions about modernism) constructions in private sector
	International style		Global	Ministry of treasury designed by Foroughi, Ministry of agriculture, Iranian's parliament designed by Foroughi and Ghiyaei, Azadi Stadium
	Tradition unified with modernity (Godden Years)		Global-regional	(native architecture recall, applying metaphoric Persian expressions to artistic monuments and architecture) Management school (Imam Sadeq University) Azadi Tower and cultural heritage building designed by Hosein Amanat Contemporary art museum and New Shoushtar designed by Kamran Diba
	Vulgar quasi-modernistic architecture with Iranian traditional decoration		Global-regional	Electic expressionistic view of urban facade created by private sector
Post Islamic revolutionary	Adaptation of historic architecture		regional	Sharif university mosque Farhangestane Negarestan
	modern	Disciplinary modernist	Global	Milad Hospital
		Modern with Iranian material	Global-regional	Afshar House (Ali Akbar Saremi)
		Surface modern	Global	Most offices and trade centers
	postmodern	Western postmodernism	Global-regional	OCE building (Bijan Shafeie) Ministry of transportation (Fareidoun Iravani)
		Iranian postmodernism	Global-regional	Rafsanjan Sports complex (Mirmiran) Shahre ketab (Hashemnejad)
		Eclectic	Global-regional	MPS' Offices
	Technological	Disciplinary	Global	Milad venue, Fereshteh office building (Farhad Ahmadi), Melat cinema (Reza Daneshmir)
		Surface	Global	Sadeqiyeh building(Mehrdad Khalili fard)
	Deconstructivist	Disciplinary	Global	Presidential technological cooperation office(Bahram shirdel), Zafaraniyeh complex (Talaee & Daneshmir) , Zarafshan sports center(Talaee).
		Surface	Global	
	popular		Global-regional	Most constructed buildings within recent decades

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of increasing interaction between both schools of thought and creation of eclectic architecture. Due to prevailing policies and thoughts at the time of tradition-modernity transfer, architecture and urbanization underwent significant changes in first Pahlavi era. 4 prevailing architecture styles of this era included traditional, ancient, quasi-colonial and modern with different physical and conceptual approaches (form, structure, materials, patterns, geometry, plan, ornaments) (Bayzidi, 2012, 196).

In coordination with American and European architecture developments, second Pahlavi era architecture includes early modernism till the rise of modernism and its fall in the 60's and has also been under its influence. Jerrybuilding, international architecture style and eclectic style are among the prevailing styles in second Pahlavi era. In urbanization, international architecture style in Athen charter is the base and this urbanization has tendency towards globalization regardless of place and time, human and natural diversities and sociocultural differences. This urbanization has the chance to metamorphosize Iranian cities of the 70's and 80's (Etesam, 1995, 99). In Iranian post revolutionary era till early 90's, due to problems of the imposed war, scarce scientific sources and other problems, Iranian architecture and urbanization had blind adherence to prevailing American and European architecture trends, however, in the 90's, thoughts based on unified global and native theories with an intrinsic trend are easily detected with reviving and identity-based attitudes within the framework of a postmodernist architecture being more prominent (Bayzidi, 2012, 222).

Iranian architect's interaction with the world outside in the contemporary era has not only been slavish adherence; rather, it has been an effort to add Iranian colour to the changes. Western values and standards were introduced to Iranian society at a time when the country was embarking on a reviving effort of reconsidering its values based on historic internal conditions, however, it opened its arms to foreign values and standards, which occurred as a result of Iran's then conditions and interactions with the world. The country felt the urgent need for change. Therefore, firstly, the change started from within and secondly, under the influence of external factors,

with modernism as the core change (Habibi, 2006, 14). A look at the presence of modernity in Iranian for almost a century and its reflection in architecture and urbanization shows that such a phenomenon is not a simple imitation of global and European events° rather, arrival of modernity in Iranian architecture and modernity has lended Iranian colour to its globalization (Ibid, 65).

MATERIALS AND METHODS
Case Studies

Prevailing trends in 4 eras of contemporary Iranian architecture include regional, global, global - regional interactional approaches, however ,field studies and case analysis show that postmodernist trend with an interactional approaches enjoys a wider range in prominent works of contemporary Iranian architects. In order to quantitatively analyze global, regional and interactional approaches, a table of effective factors in physical (place and technology), semantic (identity and culture) and ecological areas regarding the selected works of 4 eras of contemporary Iranian architecture has been provided, but due to limitation, only the analytical table of post-revolutionary architecture has been given here (Table 2).

The selected works include those receiving positive criticism from contemporary Iranian architecture critics, which are more prominent as far as globalization and regionalism and the interaction between them both are concerned. Some workers have been selected out of each of 4 contemporary Iranian architecture eras for analysis, but since globalization has become of paramount importance in recent decades, selected works belonging to second Pahlavi era and post-revolutionary era outnumber those belonging to first Pahlavi and Qajar eras.

RESULTS AND DISCUSSION
Strategies of Establishing Global–Regional Constructive Interaction

The statistics refers to contemporary Iranian architects'interest in interactional approach to global and regional factors. Establishing such as interaction in countries with rich architecture such as Iran has always faced problems related to

Fig. 1: Darolfonoon school

Fig. 2: Tekye Dolat

Fig. 3: Boroujerdiha house

Fig. 4: Shamsolemareh

Fig. 5: Ancient Iranian museum

Fig. 6: Railway station Tehran

Fig. 7: New Shoushtar

Fig. 8: Imam Sadeq university

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Fig. 9: Contemporary art museum

Fig. 10: Cultural heritage building

Fig. 11: Saman residential tower

Fig. 12: Ministry of agriculture

Fig. 13: Azadi stadium

Fig. 14: Bu Ali Sina's tomb

Fig. 15: Azadi tower

Fig. 16: Cultural house of Kurdistan

Fig. 17: Complex Iranian academies

Fig. 18: Summit session building

Fig. 19: Iranian embassy in Japan
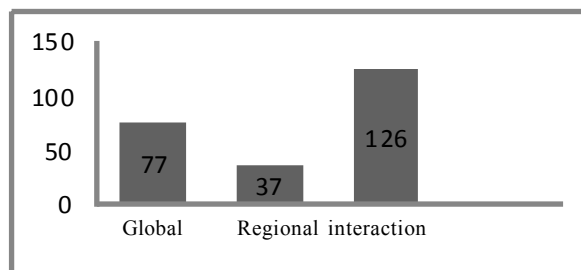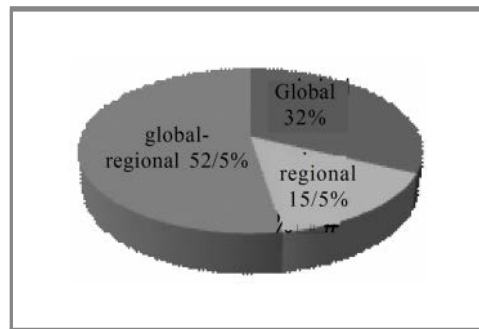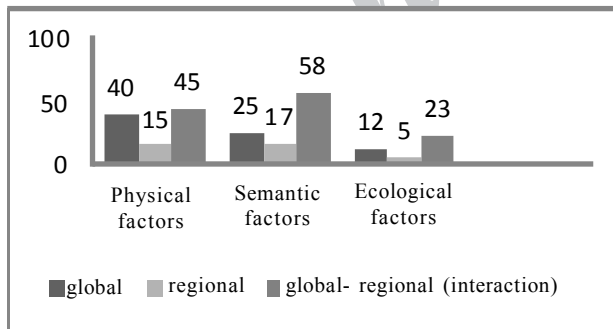

Fig. 20: Melat cinema pardis

Fig. 21: Iranian embassy in south Korea

Fig. 22: Iranian embassy in Berlin-Germany

Fig. 23: Kerman Housing Bank

Figs. 24-26: Quantitative analysis results of factors of Global-Regional interaction in selected case studies of Post revolutionary era

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Table 2: Quantitative Analysis matrix of factors of Global-Regional Interaction in Selected Case Studies of Post revolutionary Era.

No	Approach	factors	1 Armita office Tower	2 Abgineh Building-Darabad	3 Sadeqye office Building	4 Persian Gulf Museum	5 Ratsanjan Sports complex	6 Complex of Iranian Academies	7 Presidential technological cooperation office	8 Fereshteh Office Building	9 Iranian Embassy in south Korea	10 Cultural Center of Dezfool	11 OCE Building	12 Telephony Center of water (Tehran)	13 Milad Tower	14 Hafeziye- tehran	15 Iranian Embassy in Japan	16 Melat Cinema Pardis	17 Cultural house of kurdistan	18 Kerman Housing Bank	19 Iranian Embassy in Berlin	20 Summit Session Building	Global	Regional	Global-Regional
1	Physical (place and technology)	Form and geometry	G-R	G-R	G	R	G-R	R	G	G	G-R	R	G-R	G	G-R	G-R	G-R	G	G-R	G-R	G-R	G-R	5	3	12
2		Materials and ornaments	G-R	G-R	G	G-R	G-R	G-R	G	G	G-R	G-R	R	G	G-R	G-R	G-R	G	R	G-R	G	G-R	6	2	12
3		Technology	G	G	G	G	G	G-R	G	G	G	G	G	G	G	G	G	G	G-R	G	G	G	18	-	2
4		Adjustment to climatic conditions	G-R	G-R	G	R	G-R	R	G	G	G-R	R	G-R	G	G-R	G-R	G	G	R	R	G-R	G-R	6	5	9
5		Attention to site features (topography, view,…)	G-R	G-R	G	R	G-R	R	G	G-R	G-R	R	G-R	G-R	G	G	R	G	G-R	R	G-R	G-R	5	5	10
6	Semantic (culture and identity)	Social relations and human interactions	G-R	G-R	G-R	G-R	G-R	G-R	G	G-R	G-R	G-R	G-R	G	G-R	G-R	G-R	G-R	G-R	G-R	G-R	G-R	2	-	18
7		Special concepts (behavioral patterns and cultural symbols)	G	G-R	G	R	G-R	R	G	G	G-R	R	G-R	G	G	R	G-R	G	R	G-R	G-R	G-R	7	5	8
8		Values, beliefs and norms (social procedures)	G-R	G-R	G	R	G-R	R	G	G-R	G-R	R	G-R	G	G	G-R	G-R	G-R	G	R	G-R	G-R	5	4	11
9		Identity (general, special or blended)	G-R	G-R	G	R	G-R	R	G	G	G-R	R	G-R	G	G-R	G-R	G-R	G	R	G-R	G-R	G-R	5	4	11
10		Beauty and symbol	G-R	G-R	G	R	G-R	R	G	G	G-R	R	G-R	G	G-R	G-R	G	G	R	G-R	G-R	G-R	6	4	10
11	Ecological	Resistance	G-R	G-R	G	G-R	G-R	G-R	G	G	G-R	R	G-R	G	G	G	G	R	R	G-R	G-R	G-R	7	3	10
12		Development (bottom-up procedure or vice versa)	G-R	G-R	G	G-R	G-R	G-R	G	G	G-R	G-R	G-R	G	G	G-R	G-R	G-R	R	R	G-R	G-R	5	2	13
Quantitative total of factors in per sample		global	2	1	11	1	1	-	12	9	1	1	1	12	6	1	5	9	-	1	2	1	77		
		Regional	-	-	-	7	-	8	-	-	-	8	1	-	-	2	-	-	9	2	-	-		37	
		Global-Regional	10	11	1	4	11	4	-	3	11	3	10	-	6	9	7	3	3	9	10	11			126

identity. According to Rapaport, identity is meant to be the ability to differentiate between an element from another (Mahdavi Nejad et al., 2010, 115). Kalen considers identity as avoiding simplicity and similarity of urban areas by zooming on specific features of an environment (Ibid,115). Peter Caws defines inherited identity as an imposed identity from outside and considers creation real identity (shayegan, 2002 , 108).The way Piran interprets it , identity is related to individuals

Table 3: Strategies of global-regional interaction by some contemporary Iranian architects and theoreticians

Critic	Strategy
Ronald Robertson	• Renewal and reproducing cultural items in such a way that they are globally specifically consumed. • Refining cultural symbols through local history and specific cultural beds. • Internalizing intrinsic thoughts and transfer from general to specific (Japan is a good case). • Understanding globalization as a process with two aspects: generality and specificity.
Robert Reich	• Production potential and innovation *(Shayegan ,2002,63).*
Gholam Abbas Tavasoli	• Going beyond local interests and passive reactions, and thinking of a more systematic society and social welfare on a global scale. • Focusing on flexibility and newness as a principle of globalization. • To have the right impression of global standards and acting towards international facts along with preserving values. • Considering and acting upon factors such as being systematic, specialty and labor division , rationalizing affairs move from specificity to generality, preserving civil rights within the framework of national welfare globally. • Being up- to- date *(Tavasoli , 2006)*
Ghotbadin Sadeghi	A) *Past recall* • Cultural identity under the influence of innovation. • Taking advantage of cultural potential in order to remain self and unique and in connection with the other simultaneously. • Comprehensive criticism in an unbiased atmosphere. B) *Research Potential* • Conducting unbiased research without false idealism as far as understanding origins of cultural identity is concerned. • Understanding one's capabilities and those of others, past, present, understanding micro and macro cultures, mutual understanding of the "other". • Revival of progressive cultural traditions and past art based on wisdom, belief in pluralism, using advanced technology and efficient workforce. C) *focus on production rather than consumption (Sadeghi, 2006).*
Hamid Reza Shayan	• Preserving one's features based on definitions of culture, technology, place and identity. • Freedom from cultural isolation and remaining a venue for exchange of thoughts. • Novelty and publishing cultural items *(Shayan , 2008)*
Farshad Farahi	• Moving towards dialectic architecture which regards past a reflection of future. This architecture style contributes to a culture system originating from native architecture that comes into close contact with global architecture*(Farahi , 2000).*
Ali Akbar Saremi	• Coordination with contemporary global architecture trends. • Taking advantage of traditions and using them as a new shield. • Abandoning the idea of innovative architecture criticism.
Ali Kermanyan	• The need for the new identity of contemporary Iranian architecture to be used to have a better understanding of new material, and a good interpretation of Iranian society at the present time *(Kermanian, 2004).*
Hadi Mirmiran	• Revival of the architecture and civilization of the self to have architecture writers. • Presenting plans on a global scale, however resisting sheer imitation. • Giving importance to continuous architecture which has survived thousands of years such as Apadana architecture which speaks of a transfer to clear, pleasant architecture. • Finding foundational drawing principles: defining a metaphoric criteria for literally take the plan of the ground, have a clear expression and finally, present a vivid expression of the plan using net volumes
Mehdi Alizadeh	• Using live architecture such as mountainous areas, tents, poles, … • Focusing on future
GholamReza Islami	• No sheer imitation of others' treasures. • Using collective intelligence, conscious contribution, coordinating system. • Acquiring new skills for establishing a position within the network community (a community based on eclecticism, decentralization and collective intelligence)
Hussein Sheikh Zeinadin	• Metaphorical expression of traditional architecture concepts in a modern manner. • Avoiding sheer imitation of the past. • Expression specific native concepts on a global scale in order to seek international respect and contribution (other than self). • Global contribution without self-alienation.
Darab Diba	• Focus on research: investigating the mystery of past in connection with social conditions of the time and its transfer through a "time channel" in coordination with modern conditions. • Avoiding sheer imitation and focusing on modernity and innovation. • A deep look at cultural roots of the need for architecture to acquire a global position. • Adjustment, proximity and cultural exchange as the only way of preserving native cultural values.
Mehdi Hojat	• Coordination and cooperation among architects • Teaching good values and good thoughts to learners • Revival of lost identify through "refined nature" of learners • Defining duties and responsibilities in a global village
Kamran Afshar Naderi	• Constructive pluralism and innovation • Following global architecture events step by step

expectations rather than the past , includes the present and the demand for it originates from individual and group needs (Shasti and Mirzaei , 2008).

Investigating various ideas about architecture identity is generally indicative of diversity or discrepancy in contemporary architects approach to related strategies. Accordingly, some focus on originality and consistency and some give importance to creativity and dynamics. Some consider it belonging to the past and some regard identity as a part of future. According to some theoreticians, the essential part of identity structure can be climate and geography, history, race, culture or religion . For some, individual identity is superior to group identity and for some, it is quite the contrary. Some authorities give importance to super identity systems such as global identity and globalization however; some others find micro identities and micro cultures important. In short, identity heads towards future and includes consistency and development. Identity is a dynamic concept and has no relationship with statics. This concept has been influenced by quick changes caused by globalization and has led to combine and hybrid identities. Despite diversity of ideas in contemporary Iranian architecture , it seems that unified and interactional approaches to self and other identity are progressing in coordination with time and place as far as architecture is concerned (Bayzidi , 2012, 120). Table 3 shows strategies of establishing constructive interaction.

CONCLUSION

Analyzing the viewpoints of theoreticians and the collected data regarding global-regional interactional factors to be estimated as 38,43,37and 52.5% for Qajar, first Pahlavi, second Pahlavi and post revolutionary eras, respectively, it becomes clear that there is a certain level of enthusiasm and interest in contemporary Iranian architects' works that reflect values of the self and global factors. This trend becomes increasingly popular in post revolutionary era due to the influence of globalization. Based on this approach, the aforementioned phenomena have a mutual relationship with each other in different fields such as architecture and there is a potential for global architecture and global-regional coexistence so that a new style of architecture combined with spirit of time and regional features is invented. Such a wide interaction clearly demonstrates the need for native architecture and this, in turn, prepares the ground for a real interaction and consequently, revival of values. The results of the present paper can be useful as strategies within the field of contemporary Iranian architecture: they include; understanding current pluralism, understanding the other and establishing interaction and dialogue, focus on thought, innovation and production, the need for unbiased research, post recall, identifying features of Iranian architecture for a dynamic presence and interactions, and clear understanding of concepts of place and identity.

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