

# A Study of the Combined Impact of Iranian Culture and Habits, Religion, on Twentieth-Century Architecture

## Abstract

In the light that in the social context of the life of individuals in societies there are values that define their identity and cultural identities and affect their individuality to the extent of intellectual determination and taste. It can be pointed out that architecture is the crystallization of a society's culture, originates from customs, rituals, and rituals, and reflects itself in the building. This research has been done by library and field methods, in such a way that by library study, the works done in this field have become possible to describe them. Modernity is a renewal, innovation, and process in which man's view of the world and himself changes. It gives him the courage to know and understand a genuine sense of existence, and he concludes that he must rethink the world and man, independent of previous beliefs, and undertake new experiences and tests, or a new existential relation to existence. In this research, we try to study the place of culture, religion, modernism, and postmodernism in architecture by conducting library and documentary studies to reveal its positive and negative points.

**Keywords:** CULTURE, IRANIAN HABITS, RELIGION, POSTMODERNISM, ARCHITECTURE, IRAN

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## 1. Introduction

The entry of modernity into Iran, like other countries, took place from different fields and methods. Modernity in politics, economics, religion, culture, and art, each appeared in a special way and a special era with its characteristics. Many critics of contemporary Iranian history believe that Amir Kabir's reforms during the Qajar period led to the introduction of modernity in various fields. Amirkabir's trip to Russia led to their learning of industry from the West. Attention to issues such as agriculture or newspapers were among the topics that were considered the achievement of this trip. Amir Kabir's reforms in various sectors paved the way for modernity to enter Iran. The establishment of the hospital, the Academy of Arts, the newspaper, and... were among the most important topics in the field of contemporary architecture in Iran. In the socio-political arena, the constitution is the main symbol of social modernity (during the reign of Mozaffar al-Din Shah 1906) in Iran.

### Contemporary architecture in Iran since the victory of the Islamic Revolution

Contemporary Iranian architecture after the victory of the Islamic Revolution in 1978 has had many challenges. The imposed war had overshadowed the country's architecture for years, and in the post-war period the need for mass construction and the satisfaction of urgent needs was so pervasive that little attention was paid to the nature of architecture (which, of course, was not inevitable); But in the following years, especially from the beginning of the '70s, the period of resumption of attention to architecture gradually began, but unfortunately, the simultaneity of this trend with

postmodern trends in the West led to copying postmodern instead of creating a postmodern atmosphere.

The most important topic of discussion was the challenges between the West and Iran in the past in the field of architecture (and perhaps in many other fields)

In architecture, the main and influential currents were seen in several parts:

- Architecture with stubborn traditional tendencies (especially in religious buildings)
- Rationalist currents
- Neo-brutalist tendencies
- Form-oriented perceptions of past architecture
- Conceptual perceptions of past architecture [3]

### The Impact of Postmodernism on Contemporary Iranian Architecture

Iranian architecture in the last century under the influence of Western ideas has undergone many changes and changes. Many styles and methods have influenced contemporary Iranian architecture. Among the Western ideas that have greatly influenced Iranian architecture, modern and low styles It has been modern. [34]

Modernity introduced two elements into Iranian urban planning.

Social thinking, thinking of buildings not as individual habitats but as collective settlements of contemporary architecture, in any case, takes on the color of urbanism and always sees the city on its far or near horizon, and has to have an urban mentality, or rather a democratic mentality. Which arises from the new form of the national government to design. [30]

The debate over modernity in Iranian urban planning has been going on for decades without finding effective and practical results. The lack of identity in contemporary urban planning is a phenomenon that is acknowledged by experts, but it is useless to think that the absence of such an identity as a whole means the absence of identity components in place of this architecture. What has not been able to create coherence in contemporary urban planning with the concept of nationality is the lack of content in it. Perhaps it can be said that modernity, above all, indicates a kind of cerebral forehead (Schizophrenia), complete separation and heterogeneity between the sign and the module, whose physical crystallization has been seen in the selection of forms that are completely heterogeneous and even contradictory to ideas and contents. [31]

### **Features of postmodern Iranian architecture**

The most obvious characteristics of the postmodern architectural style are as follows. Is any truth a simple reflection of facts? Paying attention to the communities in each place and how they make their realities as the language they have defined for themselves over the years, the priority of post-dying thinking from part to whole and the priority with local and indigenous communities in each region is the opposite of modern architecture. He ruled from top to bottom for the whole world. Interest in storytelling in design. Acceptance of a pluralistic and multilingual world. A slightly more simplistic and superficial view and more attention to the procedures of society to a deeper and deeper look. Mendini's most famous work, Proust's chair, is a combination of several elements. A Rocco form, the dots used in Paul Signak's painting, and a title is taken from one of the most melancholy literary works. [6]

### **Definition of white postmodern architecture**

In 1972, the Five Architects issued a statement in New York City, USA, containing their work over the past two decades. Their works were all white and had a Corbo-style atmosphere and international or international style. They developed an eclectic style of white volumes of international architecture and geometric and simple volumes of postmodern architecture. Or the modern white is faithful. Michael Graves Michael Graves The principles of postmodern architecture can be seen in the project of the Portland City Hall in his USA. [17]

### **Postmodern interior design**

Of course, postmodernism did not just happen in design and architecture. The show we organized at the Victoria and Albert Museum included graphic designs, music, clothing, ceramics, industrial design, and many more. In fact, Milanese design studios such as Studio Alchymia and Memphis probably had a much better impression of it. To address the radical

postmodern architectural style of furniture and home decor design requires a much longer article that we will not go into at this time, and suffice it to say that these designers did the same thing for furniture design as Graves. Rossi and Sterling designed architecture for the alphabet. Mandini is one of the purest postmodernists I have ever seen in interior design (if the pure word for postmodernism is not a contradiction at all). [18]

### **Postmodern architecture in interior decoration**

By this time the alliance of Venturi and Brown's thinking with capitalism had reached its peak. Most of the designs of recent years have been postmodern architecture for wealthy builders. Including the Philipp Johnson PPG Building in Pittsburgh, the Horton Center designed by John Jenner, and the Michael Graves Swan and Dolphin Hotels for Disney. Thoughts that started for simplicity and complexity have now become to show the power and wealth of companies and big people. The story continued all over the world (including Dubai). Postmodernism began when a neon sign on a classic pillar was revolutionary against modernism, and contextualism was a controversial element. . We owe this good effect to postmodernism and its complexity.[19]

### **Architects of postmodern architectural style**

Now, 30 years later, we can move on from fruitless discussions on famous buildings such as Piazza Datalia, the Portland building designed by Michael Graves, and the AT&T building in New York. All those superficial quotes and unreasonable criticisms of the designs were merely to provoke the audience. These designs were revolutionary against the monotony of modern style design, which by the 1970s had become completely inflexible. But these designs were also meant to be warm and attractive. Instead of insensitive glass and cement, postmodern architecture offers something that is as different and unique as humans themselves. Of course, not all of the designs stood the test of time (the very low-cost Portland building is now in poor condition and needs renovation), but looking back we see that most of these designs were of meaningful quality. [20]

### **Characteristics of postmodern architecture in Tehran**

Postmodern architecture in Iran was formed in Iran around the fifties and continued until the sixties and early seventies. Historical architecture is a trend parallel to the prevailing atmosphere of modernist Iranian architecture and is strongly influenced by Iranian intellectual currents in it. It was decades. A few events helped to shape and orient it: a conference was held in 1349 AD to study the possibility of linking traditional architecture with modern building methods with the presence of one of the leaders of postmodern architecture Louis Kahn in Isfahan, and then another conference with The presence of

architects such as James Sterling, Hassan Fathi of Egypt, Kenzo Tange of Japan and Moshe Safadi of Canada was held in October 1974 on the concept of combining traditional concepts with modern technology. Historical and ecological architecture in the broadest sense Is.[21]

### **The impact of color and light on postmodern architecture**

In general, interior and postmodern architecture is an amalgam of simple geometric volumes such as cubes, pyramids, and cylinders in combination with contrasting and bright colors, and in deserving lighting, while paying attention to natural light in commercial interior architecture, there are also bright and colored lights and even Neon is also used as a lesson in the school of the pop art design. They were, in fact, modern designers. Rossi himself had written a book on contextualism, and in his design style, he had reached a kind of elegy classicism using the symbolic form.[23]

### **Philosophy of postmodern architecture of the world**

In terms of postmodern architecture, the following conditions determine the form of the building: cultural, social, historical, and economic characteristics of the people who use the building. Urban characteristics, street, square, alley, shop. Climatic conditions, humidity, cold, heat. , Forest, Desert. How Builders Live Everyday Life, Their Needs, Mental Background. In 1972, Robert Venturi wrote another book, Learning From Los Vegas. In this book, the architects drew attention to the culture and characteristics of everyday life. In this book, he reminds us that the symbols are not the ones that the intellectuals dictated to the people, but rather, these symbols were designed by the people themselves and are understandable to them. The shapes of the entrances, the shops, and the popular volumes are what makes Las Vegas so special.[24]

### **Postmodern architecture**

During the 1970s and 1980s, the architecture was a complete imitation of postmodern Europe. Characteristics of this type of architecture are the use of color or the relationship between volume within, volume or rotation of volumes, and formal tendencies of high-tech architecture in showing the beginning of post-war capitalism.[25]

Between 1975 and 1977, the subject of looking at the architecture of the past in the form of the use of forms and decorations of the past architecture or the use of combinations and forms of modern and postmodern European architecture using the past architecture (Summit building of the second type, Khavaran Cultural Center: Efforts to Revitalize).[26]

During the years 74 to 78, revivalist tendencies in Iranian architecture can be seen as follows:

1-Extreme: the use of forms and decorations of past architecture that sometimes refer to some concepts (reflection)  
2-With a postmodern approach: the relative use of the abstraction of past architectural forms or the use of some concepts such as balance or axis

In the distance of 77 to 78, the use of heterogeneous symmetry in the design with the use of traditional materials (brick and cement compounds) and some rotation in the outer shell.

- Tendency to architecture with technological manifestations (Fereshteh Office Complex, Book City, Argentina)

- Tendency to use tension in the form and especially the outer shell of the building, even only in the facade (Golden Villa, Zarafshan Sports Complex)

- Tendency to postmodern architecture in mass constructions, symmetrical volumes, colored shells, at the same time fully functional and boxed volumes

The 1980 s: The use of postmodern architecture as a completely objective interpretation of postmodern Europe, manifestations of capitalist monometallism , especially in high-rise buildings (Ministry of Roads and Transportation)[27]

### **The Impact of Iranian Culture and Habits on Contemporary Iranian Architecture**

The architecture of any country, especially its traditional architecture, is a kind of mirror of the culture, tradition, and climate of each region. Design per the culture of each environment can be a suitable and desirable response to meet human needs and in addition to visual attractions, cultural concepts and identity of the city and environment can be distinguished from another. However, in the current situation, metropolises such as Tehran, architecture, and urban space are so far from the culture and customs and sometimes the climate of that city that there is no longer any distinction between the metropolises of Iran, in other words, have become anonymous. [7]

The architectural styles of the Reza Shahi period can be divided into three trends: Continuation of late Qajar architecture, Modern Early architectural style, and Neoclassical Europe with a combination of Iranian motifs (national style). The first architectural trend of this period can be considered as the late Qajar architecture of the combination of imported elements. Traditional architects in Iran were mostly supporters of this trend. The second architectural trend of this period (trend towards early modern architecture) was mainly supported by foreign architects and educated Iranians abroad. The modern architecture formed during this period was essentially modern architecture, influenced by the Vienna School and the expression art of German Expressionism before 1930. The third architectural trend, which can be called the architectural style of the first Pahlavi period, is European neoclassical architecture with a combination of Iranian motifs, mainly ancient Iran. This style was named as "national style"

in the later period, especially in the second Pahlavi period [19]. Also, Dr. Saremi believes in the architectural division of the first Pahlavi period: In a general division, four types of historical turning points can be seen: 1. Continuation of the past and the historical course of architecture 2. Conscious attention to pre-Islamic architecture 3. Attention to architecture Pre-modern West 4. Combining pre-Islamic architecture, Islamic architecture, and pre-modern architecture.[21]

One of the most influential events in the first Pahlavi period that had a great cultural impact on contemporary Iranian architecture was the arrival of foreign architects and the expansion of the use of new materials in that period. Amir Bani Massoud writes in his book Contemporary Iranian Architecture: One of the most important architectural events of the first Pahlavi period is the large presence of European companies and architectural engineers who were invited by the government to help build a new Iran. . The large volume of civil works on the one hand and the emergence of new practices and the lack of specialists in Iran, on the other hand, had caused the majority of civil works of this period in the hands of foreign engineers, especially European, Russian and a few Iranian architects and engineers. Another side effect of the construction of government buildings was the significant increase in the type of building materials, some of which were common in Iran, and the use of others was accepted at the same time. New materials, especially concrete, steel, and glass, and innovative structural methods replaced the old materials and methods. One of the most important technical achievements of this period of construction was the use of cement and concrete, as well as the introduction of modern systems and central heating systems for buildings [21]. The use of new materials caused a fundamental change in the shape and manner of architecture From such cases became the climate. In this way, many climatic solutions used in traditional architecture were ended using thermal systems.

Emphasizing the imagination of the artist-creator in the creation of the work of art and the formation of the concept of architect-designer in contrast to the master architect (building). Although the first Iranian architect-educated designers in the West started designing in the late Qajar period, however, the official formation and expansion of the phenomenon of architect-designer (architect) can be traced back to around 1314 onwards with the decline of authority. Directional politics in architecture and thus the concept of the architect's free taste in design [23]. The emergence of new materials required the formation of new engineering that considered the building as a technical phenomenon with its minimalist aesthetics. Therefore, what caused a huge gap between the architect in its traditional sense and the architect in the sense of someone involved in building engineering along with its aesthetics.

### **The second Pahlavi period**

In the 1930s and 1940s, due to the emergence of a sense of Third World nationalism in the face of Western imperialism and the growing popularity of Western popular culture, which had poisoned the pure morals of Iranian society, a public decision to preserve character and values The natives of Iran emerged in the face of widespread Western expansion [24]. The ecology of this period was rooted in deep beliefs such as resistance to other cultures, respect for one's true ethnic identity, and the desire to return to the "unpolluted indigenous cultural tradition." [25].

The process of modernization in the western way, which was developed in the era of Reza Shah and started in some areas, continued during the period of Mohammad Reza Shah and left major changes in the social and cultural spheres of society. With the expansion and industrialization of the country, the population structure changed and as a result, cultural changes occurred. State classes declined, and new social strata entered the scene, relying on various aspects of modernity. Political and cultural life was based on non-traditional views and the main trend of the cultural life of this group became secular modernism. The growth of the new middle class was another consequence of the modernization of Mohammad Reza Shah. The Shah's cultural program consisted of two different elements: on the one hand, the revival of ancient Iranian culture and a comprehensive effort to magnify it as the most beautiful part of exclusively Iranian culture, as well as the promotion of the ideology of "return to the ancient self." [26].

### **The influence of culture on Iranian architectural works**

And because in this period, new knowledge about the history of Iranian architecture was obtained, many components and motifs of the past style were imitated by architects. Of course, in examining the works of these architects, it should be borne in mind that they did not only pay attention to the direct imitation of the past, but also their work was more about self-knowledge and welcoming the future (a kind of pretense of reviving the past in a completely modern way). A. A group of these architects used the architectural forms and elements of the Islamic period of Iran directly in the body of their buildings. Architects such as Kamran Diba in the Museum of Contemporary Art in 1346 or Hossein Amanat in the Cultural Heritage Building in 1355 the direct use of elements And motifs from the past architecture of Iran, such as windbreaks, domes, arches, skylights of Iranian markets and bricks - as the main building block of Iranian architecture in modern generality did this important thing. B- Another group of them, by applying qualitative changes in the elements and motifs of Islamic architecture in Iran, in metaphorical and indirect expression, used these elements in a transformed way in their

designs. Some of them, such as "Houshang Seyhoun" for example in "Khayyam Tomb" which was designed in 1337 AD, or "Ali Sardar Afkhami" in the theater of the city which was designed in 1346, through attention and emphasis on geometry Special Islamic-Iranian architecture, creating a geometric plan of the guide and planning the plan and facade based on it), using volumes and geometric decorations in the design of monuments and with indirect expression, created a familiar atmosphere in their designs [27].

### **The Impact of Religion on Twentieth-Century Architecture in Iran**

Islamic architecture is derived from the language of the Qur'an and shows the depth and richness of Islamic civilization by using the spirit of spirituality. Art before language and literature in human life was a means of communication. The images painted on the walls of the caves indicate the visual and pictorial contacts of its inhabitants, and from ancient times, the pictorial expression has been a means for personal expressions and the possibility of communication with each other. [6]

In Iran, after the advent of Islam and the construction of mosques in cities, these places gradually regained their main role and gave identity to neighborhoods and cities. So few neighborhoods in cities did not have a mosque or the center of a neighborhood where the mosque is not one of its main elements and a place for social interaction and religious observance of the people.[10]

After the arrival of Islam in Iran, the architectural form of buildings and structures, especially religious places, was influenced by Islamic ideas and teachings, and the changes made in it reflected the effects of Islamic religion and beliefs, especially Shiite. However, the decorative effects of the altar are a reflection of the heavenly truth and its spiritual identity, and the decorations made in the elements of important urban environments of the Islamic world are in crisis, which is most evident in the ugliness and complete contrast with the tranquility and beauty of the traditional Islamic city. . Islamic architecture is overshadowed by a vast array of sometimes ugly and, at best, boring styles, both of which, by claiming universality and universal application, have imitated foreign patterns.

To fully understand the process of change and transformation, it is necessary to examine two effects of Westernization [22] on Muslims: the first effect, the spread of secularism [23], and the second effect, which is related to both internal and external factors, the restriction of tradition (al-Din ) Is based on the principles of human deeds as manifested in the Shari'a and the elimination of the principles of "wisdom" and the principles and methods of Islamic art, which include the rules of making things.

In the course of secularism, the effect of Westernization has been that the Islamic concept of science, in which any kind of knowledge, including sacred mathematics, has been reduced to the concept of science [24] as purely secular knowledge. This change of thought has deprived fundamental facts and concepts such as space, light, rhythm, form, and matter of their sacred content. By retaining the same letters as before, they have become Western post-card concepts and are experienced only at a limited material level. Therefore, space is no longer a symbol of divine presence, nor is light a symbol of divine wisdom. The architectural rhythms that united plurality have been forgotten.[6]

The index rules according to the importance and validity of these buildings and respect for their use. Mogharnas, for example, is the most prominent decoration of the altar and at the same time the most beautiful, mysterious, and glorious aspect of it, or the arch in the architecture of Islamic buildings is an inseparable principle of architecture, especially for mosques. On the other hand, the entrance of the mosque, the inner porches, the dome of the altar, the naves, and other components, according to their spiritual function, have an architecture based on arches. In a way, the emphasis is on the manifestation of the spiritual features of the building and the introduction of an element for the physical connection of the building with the spiritual relations of man towards perfection. With the arrival of Islam in Iran, art and architecture underwent a significant change and the concepts of Islam became one of the most important factors shaping it. This influence has been so deep that it has created a new style and art called Islamic art. Upon arrival, The spread of the Shiite religion also strengthened the connection between religion and art. However, Shiite art in most cases can be considered the same as Islamic art because there is no significant difference between the two arts.[8]

The most important difference between Islamic art and Shiite art is referring to issues such as Imamate, which is specific to this religion, in art and architecture. Restricting the construction of tombs for political leaders and focusing on their construction of the tombs of imams is also a reflection of the beliefs of Shiites. During the Safavid period, which coincided with the formalization of the Shiite religion, the connection between art and architecture with religious laws was well established, and all works of art and architecture reflected Shiite elements that are characteristic of the art of this era.[12] Islamic architecture was faithful to simple building materials and used the forces of nature such as light and wind to provide its energy. This architecture brings nature into the city by restoring the tranquility, harmony, and tranquility of pristine nature in the courtyards of mosques and houses. The modernized Muslim, whose spiritual sense has been weakened by the power of worldliness, has forgotten the fleeting quality

of human life on earth and the pervasive peace and harmony in nature. The secularized wants to create an environment in which God is forgotten, which means building an urban environment that has no balance with the natural environment.[11]

The tendency to secularize makes some Muslims completely indifferent to their religion, whether it is reflected in the Shari'a itself or its rational teachings. The reformist tendency reduces religion to its legal aspect. This tendency, due to its contempt and even disregard for wisdom, accepts the worldliness of art and nature and deprives it of exactly the elements of the Islamic tradition that Muslims need to rebuild a genuine Islamic atmosphere.[17]

There is no way to discuss the principles of Islamic architecture and the meaning of Islamic architecture to discuss Islamic architecture. There is no way to avoid meaning. God is "meaning". We must seek this meaning. It is not possible to discover this meaning unless there is a mental capacity for criticism among the architects and artists of the Islamic world to be able to evaluate what comes from outside, based on those principles [Islamic architecture] and to consider the new conditions required by the modern world. "Reconstruct." [Contemporary Muslim and the Transformation of Islamic Urban Architecture [25]; Seyed Hossein Nasr [26].

### **Conclusions and suggestions**

In the essence of traditional legitimacy, power is an exclusive, sacred, personal thing, the integration of the public and private spheres and the concentration of power are accompanied by tyranny. This is contrary to new developments and modernization. Distinctive features of tyranny can be seen in the lack of participation, the inefficiency of the system, the strengthening of the army, and the personal relations within it. All this means opposition to modernization; But on the other hand, traditional legitimacy, in order to maintain and strengthen its legitimacy, desperately needs industrialization, economic growth, administrative, educational and military developments, and requires political and social participation. The emergence of new ideas also demands the above from the government (need for modernization), so modernization and tyranny seem to need empathy and unity of procedure; This unity will lead to the degradation of values, the emergence of parties, the separation of the public and private spheres, as well as the formation of new patterns of behavior. This means contradicting and undermining the legitimacy that relies on you. From such a process, incomplete modernization will be born. Such a premature birth can not lead to satisfaction. Such modernization is called autocratic, not democratic. In democratic modernization, new ideas want to play a role in management and power, but in an authoritarian and closed

system, the rotation of power makes no sense. The continuation of this trend is equivalent to the fall of tyranny.

It seems that the phenomenon that has affected Iran more than anything else can be modernity, not modernization. Modernity has a philosophical and intellectual nature in which man is the principle, so this view is contrary to the spirit of Islam, but modernization is the product of modernity and is neutral, so it can not be in conflict with Islam. Obstacles to modernization in Iran can be divided into two general categories, domestic and foreign. Internal obstacles can be called tradition and tyranny as serious obstacles to modernization. Certainly, there are other factors in this regard; But Indo stands out more than anything else. Cultural structures (tradition) and political structures (authoritarianism) can guide other structures of society, including educational and social. The traditional political and cultural structures of countries are dysfunctional in such a way that they create a great obstacle to modernization and development. Since we operate in a global system, external obstacles can undoubtedly create obstacles to modernization. But in this study, we focused more on internal barriers; And we put more weight on them. The independent and dependent variables of this research are in many cases two-way and separating them from each other seems a little difficult. Of course, their effects are so complex that they make a difference. With all these attributes, our goal is to look at different types of variables from two perspectives. But at first glance, we place internal and external barriers in the form of inefficient traditional political and cultural structures as independent variables, and I will consider the slowness and immaturity of modernization and, consequently, globalization as dependent variables. Both internal and external factors act as a deterrent to the modernization process so that the weight of each cannot be precisely determined. Of course, the existence of obstacles and problems on the way to modernization does not mean that there is no way out of the impasse. With accurate scientific, religious, political knowledge, etc., we can find a way out of the deadlock. And it is the work of two thinkers to bring society out of sluggishness and passivity by providing practical and legal solutions. In this study, on the one hand, we took incomplete modernization and incomplete globalization as dependent variables and studied the effect of other independent variables in it. In this process, I took the political, cultural, social, economic, and traditional structures as independent variables I measured modernization. From another point of view, the modernization process can be considered as an independent variable and its effect on the structure and social, political, and cultural units, etc. can be studied and measured, and then the two-way relationship of the variables can be analyzed. In this transition, analyses must be logical and rational. The right relationship between cost and profit must be determined. The capabilities and facilities of the

community should be considered. An idealistic look away from reality will not take us anywhere. It is necessary to put society on the rational path of modernization. It is also necessary to prepare and adjust the appropriate model between the political and cultural structures of society with modernization. Seeing one and forgetting the other will be a crisis. Interacting with the two and refining them can be a breakthrough and turn deadlocks into opportunities. Strengthening, reforming, and revising the political and cultural structures of society and modernization can take us to our destination. Undoubtedly, the emergence of modernization and globalization has been the product of the great intellectual and philosophical transformation of the West after the Renaissance. The reflection of the two in Iran has been superficial, distorted, and immature since the second half of the 19th century. Modernization and the phenomenon of globalization are both directly or indirectly serious products of modernity. And modernity itself is a historical process that was formed and evolved in the West during the last several centuries. In this historical context, various political, philosophical, intellectual revolutions, etc. have had two special effects on their growth and maturity. This incomplete and flawed entry into the traditional and authoritarian atmosphere of non-native and non-spontaneous Iran appeared more in the form of a political and social project. And less as a process identity. Hence, modernity and its products in Iran have been imposed and interfered with, not conscious acceptance of the reform of infrastructure. Facing modernization and globalization in Iran, like many other societies, was an unwanted and premature birth because the structural conditions for its presence were not provided. Traditional and authoritarian structural conditions have been consistent and enduring in Iranian society as a long-standing habit and comprehensive acceptance. The arrival of the fruits of modernity upset the balance of Iranian society.

Iran's confrontation with the new meaning and atmosphere through various connections with the outside world divided or integrated the integrated space of the traditional society into several pieces, including a part of the society that completely attacked and denied it and some accepted it absolutely and completely. And some, in the form of a combination of promises, judged and judged in silence. Each of these suspicions had its reasons, which were never integrated. Sharp, emotional, ideological, and biased judgments can not be untied and, on the other hand, create confrontation and conflict in Iranian society. And besides, he institutionalized all kinds of colorful judgments. The two discourses of tradition and modernity in contemporary Iran have never been able to open the barriers of the infertile mind to the creative, critical, open, and forward mind. The unrealistic and blind ideological and emotional view throughout history has always been a crisis and

a great obstacle to human progress and achievement, which is a cause for concern. And it needs a solution. Ignoring the critical view and turning a blind eye to enmity with everything new in the world is far from epistemological, and this means capturing illusions and fantasies that can have ideological and totalitarian roots, any kind of dogma, and absolutism except in mathematics. And physics (experimental science) can bring about blind prejudice. In this atmosphere of absolute negation and positivism, there is room for doubt. Unfortunately, in contemporary Iran, the continuous conflict between modernity and tradition, political, social, economic developments, etc., deprived Iran of its dynamism and maturity. Universal put. Amir Kabir started the process of progress, development, and modernization at the same time as Japan, but we killed Amir Kabir, but in Japan, he supported, reformed, and preserved Meiji in the way of development and modernization, and then they continued his path instead of tradition and the world. Modern in Iran to talk and agree with each other, based on conflict and negation of each other, this means a lack of proper understanding of history and lack of fatherly responsibility to tradition and modern. In any case, in contemporary Iran, in the face of modernization and globalization, we have had more of an ideological and emotional view of it, and we have not paid attention to the philosophical and intellectual cognition of civilization. Undoubtedly, looking at modernization, regardless of its foundations, has deprived us of its obstacles. Instead of moving forward, correct analysis and attention to agreements and reconciliation and adaptation, we followed only this conflict. Certainly, modernity and its achievements can not have a fixed totality. As is the common tradition and the perceptions of the custodians of the tradition. There is no doubt that dynamic and dynamic tradition is not opposed to modernization. Such a tradition provides the possibility of life alongside modernity and modernization. Inflexible and closed, it is completely against modernization. It now seems that modernization in Iran is now significantly more successful than in the past. Although it is far from the final destination. In the shadow of more interaction and dialogue, these distances are small and tend to zero. Signs of that remarkable success can be seen in indicators such as greater citizenship growth, a sense of individuality in society, as well as the entry of more women and young people today into a more democratic Theodore outdoors, and the hearing of new professions that did not exist in the past; In fact, they have brought their intellectual maturity to the forefront. Our inappropriate interference and our crooked perception have been able to create problems. It seems that in the age of modernization and globalization, man has acquired multiple identities, and on the other hand, communication and interaction as factors of power; The power of governments has diminished and the power of the individual and their institutions and groups has increased. Doubt and

uncertainty have taken on a new life in all areas of humanity. Transformed social relations; And the traditional concept of space and place are confused. Because modernization in Iran is not quite a process like the West, and in some cases, it has been imposed and has not been present while maintaining the conditions, in other words, it has entered incompletely and distorted, so its output such as democracy, civil society, and even globalization We do not see the Western style, which is the birthplace of modernization. Modernization, development, globalization, etc. can not be a project alone and we can look at it negatively. It is a human achievement, so it is more of a process than a colonial project, but these achievements may come in the wrong way in one country, or the West may use these achievements to its advantage in other countries, which goes back to The nature of Western totalitarianism. But we believe that modernization and globalization and everything else related to modernity must be wisely rejected or accepted. Undoubtedly, modernization and subsequent globalization have found a serious presence in the type and style of life and management of society. So that it can not be hidden. In other words, their presence is an undeniable fact. In the conflict between modernity and tradition, the element of imitation is a common aspect that should not be overlooked. "O two hundred curses on this imitation" The epistemological view can bring us out of the impasse and the erosive struggle to conquer the peaks of civilization, opposition, and progress. The confrontation of tradition and its margins with the products of modernity has been able to lead to both fascination and transformation, as well as adjustment, elimination, and so on. These cases have dealt a fatal blow to the assumptions of modernity. That there is a serious need for pathology, this should not continue, otherwise, Iranian society will suffer greatly. However, with the presence of global interaction and communication and the growth of greater awareness, some improvements have been made. But there are still distances to the final destination. The field of civilization and history of Iran, along with Islamic and Iranian culture, demands that we not be afraid of human thought and achievements. Have our software and hardware production and respect the products of others. And stay away from closed and emotional views. We should not neglect the judgment of history, we should not dispute the human mental and intellectual exudates that are a ray of light of truth. Ijtihad must be appropriate to the conditions of time and place. The reading and interpretation of religion must be accompanied by human achievements. Or that true religion never has a problem with human achievements, that religious people and religious scholars in this age have failed or are failing, in addition to being responsible to religion, they must also be accountable to human history, although in many cases they will not have an acceptable answer. Throughout history, religious scholars have either not accepted

many human achievements or accepted them with unacceptable delays and sometimes out of desperation. And sometimes it has deprived them of religious leadership. And they have lost their legitimacy for religious leadership, and of course, Imam Khomeini's theory has not received much serious attention. Correction in religion and purification from all kinds of illusions and misconceptions is vital, and it will lead to apostasy. In addition, it will deprive society of all kinds of human achievements. It will follow all kinds of movements and revolutions.

Lack of correct understanding and lack of wise view will lead us to adapt and accompany to the fruitless battlefield. In the age of communication and globalization, if ideology and authority do not return to their true place and stagger like the past, the truth will undoubtedly be sacrificed. And the centers of reaction and intellectual stagnation will continue to exist. And then blind tyranny will strike again. Therefore, while preserving and respecting one's own culture and history, the cultural thought and history of others must also be consciously considered and used. In this regard, analytical and critical thinking combined with interaction, tolerance, and forbearance will be the way forward and the confrontation should not be encouraged. Undoubtedly, the confrontation between tradition and modernity will not be a confrontation between the ape and Mubarak. But Iranian intellectuals sought a cure for all of Iran's chronic pain in politics.

This kind of view has not had any positive results. In addition to the political element, it was appropriate to focus more and more on the philosophical, intellectual, and theoretical foundations of modernity, and subsequently to integrate the two discourses of tradition and modernity and refine tensions. In the shadow of blame and praise alone, logic, analysis, and wise criticism will settle down that this case occurred in contemporary Iran. Refine themselves and do not imagine tradition in the face of modernity and vice versa. The middle way is to distance oneself from absolutism and not consider tradition and modernity as enemies, in contrast, this double persecution goes both ways and they can be complementary and helpers. To understand modernization, special attention must be paid to the sources that are modernism and modernity. Iranian society must be much more vigilant than to distance itself from the prejudices of some.

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