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An intertextual reading of Iran's contemporary minimalist architecture

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ABSTRACT

Since the 1920s, minimalism entered the thoughts and works of architecture. Cleanliness, the use of simple volumes and neutral colors are the most specific signs of minimal architecture. However, deep and special thoughts can be read through the analysis of intertextual signs in minimal works. Intertextuality explores the relationships between different works beyond the temporal and spatial perspective and can reveal the traces of each work in another work even with a different image and in another place of the world. The research is based on a qualitative method, with a content analysis strategy based on logical reasoning, and with the categorization of intertextual signs, in the form of internal-external cultural relations, vertical-horizontal relations and representation-reference in two contemporary Iranian minimal works, including the Islamic Republic of Iran's universities, by Hadi Mirmiran. And Laleh Park prayer hall in Tehran by Kamran Diba has been analyzed from an intertextual point of view. The aim of the current research is to explain the components of minimalism in architecture through semiotics using the intertextual method. The results of the research, along with the intertextual analysis of each work, point to the continuous relationships of the elements of the universe based on intertextual thinking.

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INTRODUCTION

Minimalism or “minimalism” is a natural response to the complex situation and conditions of contemporary human life with an emphasis on simplicity and excessive reduction of the content of the work in the form of the fewest necessary elements (Teimuri Khosrowshahi et al., 2019). Minimalist architecture is one area where simple designs shine. Minimalism architecture can be traced back to a few key architectural styles: Japanese Zen, Cubist designs, D. Steele and Bauhaus designs in the 1920s. Although each of these styles has its own history and characteristics, they all serve the same purpose. This approach became increasingly popular in architecture and design after World War II and continued to flourish thanks to famous architects such as Ludwig Mies-Ven der Rohe. In the United States, minimalist architecture emerged in the early 1960s, coinciding with the rise of interest in minimalist artwork. (Yulianti, 2021) From its inspirational origins in the 1920s to the present, minimalism has served as an opportunity to simplify an often-cluttered world, often expressed through architecture, art, or even as a school of thought. (Ahmadi, 2012) Avoiding any extra luxuries and decorations and achieving a simple design in all building components is called minimalism design in architecture. This simplicity is clearly visible in materials, form, space, color and every detail. Minimalism is the last trend of modernism and everything that came after it is considered as part of postmodernism. In this style, excessive angles and perfect curves are not used, all the details are treated as simply as possible, and efforts are made to create visual appeal, a bright, cheerful and clean space in the simplest way. took advantage of the possible form. (Unal, 2021) In this style, one cannot deny the peace and beauty that radiates in simplicity. Everything should be functional in its original form and add value to the space. He used large glass windows to show the outside space and maintain brightness and light. The walls are used transparently without the slight-

est curvature. As much as possible, avoid frames and decorative items that are only for show.

A sign in a broad view means the nature, quality or event that indicates the occurrence and presence of something else (Eftekhari et al., 2022). Semiotics is the study of the meaning of signs in social conditions and life, as well as the study of the conditions and methods of their production (Rashidi and Amini, 2018). This knowledge is aimed at how to find the meaning of a sign, an objective manifestation of an absent concept or phenomenon in order to communicate with the audience (Nejad ebrahimi et al., 2017). From Peirce’s point of view, signs are divided into three categories: First, symbolic signs, which are usually related to socio-cultural conventions and do not follow a specific cause and effect relationship. Like a sincere handshake during a chance meeting. Second, indexical signs: a cause-and-effect relationship is created between the signifier and the signified. Profiles can also be used in an official form. Like a person suffering from measles and on his face, signs appear in the form of red seeds and then symbolic signs: this group provides continuity between the signifier and the signified by finding likeness and similarity. For example, there is a formal similarity between a photo taken of a tree and the tree itself, in a way that their components are the same (Azadanish and Pouyan, 2020). Explaining the components of minimalism in architecture based on semiotics, in a variety of symbolic, iconic and indexical signs, benefiting from the coding method of minimalism space (Borg, 2018), understanding artistic purity and minimal art (Caroline, 2018), transforming Objects as signs, recognition of intertextual relationships and recognition of meanings and events (Rashidi and Amini, 2018), explanation of signs through symbols in space (Pillar, 2018), and through other factors can be done. This research intends to reveal the components of minimalism in architecture through semiotics using the intertextual method.

Research Background

Simplicity in minimal art can be seen as the birth of Russian artists of the period after the Russian October Revolution, who were formalists and structuralists and tended to abstraction and geometric shapes. Like Malevich with his “white on white” work, the experiences of Russian artists in the 1950s and 60s influenced European and American artists, such as the all-white paintings of the young Robert Rauschenberg and Yves Klein’s monochromatic works, and Piero Manzoni’s Akrom series, and in a different way influenced the works of It influenced the copper enameling of Robert Ryman and Agnes Martin’s works, which combined subtle grooves on a monochrome background. This approach emerged in Western art after World War II and was further developed by American visual arts artists in the late 1960s and early 1970s. And it quickly evolved into a new art movement that was more about creating three-dimensional (rather than two-dimensional) works. The mainstream of the American simplistic movement can be seen in the works of Tony Smith, Donald Judd, Carl Andre, Don Flavin, Robert Morris, Sol LeWitt, John McCracken. The simplest believe that by removing the deceptive presence of the composition and the use of simple and often industrial items that are placed in a geometric and very simplified form, the pure quality of color, form, space and material can be achieved. The works of simplistic artists sometimes appeared completely randomly, and sometimes they were the result of simple and repeated geometric shapes. Simplicity is an example of brevity and simplicity and expresses the words of Robert Browning: Less is more ([Muslu and Akti, 2022](#)). This sentence, which is the foundation of modernism itself, points to the fact that minimalism is rooted in modernism and is often interpreted as a reaction against abstract expressionism that builds a bridge to postmodernism. This art is generally considered a movement in opposition to abstract expressionism; A movement that dominated the art of the 1950s. The painters

of the abstract expressionism style wanted to express their emotional experiences directly through the methods that came to their minds at the same moment of creating the work, such as fast and intense movements of the brush or drops of paint on the canvas. to express This work contributed to the artist’s subconscious mind in the created work. They allowed the human unconscious to participate in the creation of the work and considered it the most important motivation and power. On the other hand, the fans of minimal art were more interested in personal feelings and their expression, they looked at a logical method and general physics concepts such as mathematical expansions and gravity. ([Oral, 2006](#)) The minimalists used straight lines and industrial designs a lot and forbade the use of their art for commercial products. It can be said that minimal art has two main features, the use of the laws of physics in creating works and the use of metaphors and signs. Relying on this principle, they presented their work on very large surfaces. Minimalists believe that by removing the deceptive presence of composition and using simple and often industrial items that are placed in a geometric and very simplified form, pure quality can be achieved. Color, form, space and matter achieved. ([Sayin, 2018](#)) Considering the interdisciplinary nature of the subject, the background of the research has been studied from several aspects of signs and architecture, intertextuality in architecture and the investigation of minimalism. ([Certel, 2023](#)) In the category of minimalism and architecture, in the research of Lee et al (2023), the presentation of minimalistic data is considered a sign for the systematic generalization of perception, syntax and semantics. The results of Wang’s research (2023) show that the identification of the key features and roots of eastern architecture has led to western minimalist design. Kamal and Nasir (2022) also consider minimalism as a basic source and alternative to the current standard aesthetics and emphasize the relationship between minimalism and sustainability in order to

attract the attention of designers with sustainable goals. Azizi and Nouri (2018) have examined the solutions to optimize the architecture of the interior space by using the characteristics of the minimal style. The impact of minimalism on contemporary architecture and its impact on the quality of human life have also been discussed in separate articles. In the article *From Minimalism to Conceptualism (Comparative Studies of Minimalism Currents in Iranian and World Architecture)* (2021), the developments of minimal architecture are described in detail in the works of generations of contemporary Iranian architects.

Regarding symbols and architecture, Raj and Patil (2023) state in their article that semiotics has a significant effect in shaping the aesthetic quality of public spaces. The research of Rokutins (2018) shows that productions Through signs, art and science help people to understand more precisely the breadth and complexity of their emotional, cognitive and cultural spectrum. In their article, Eftekhari et al. (2023) state that the spatial system endogenously, directly, indirectly and through spatial perception and experience, advances the field of event ability and the symbolic system By recording and rereading, indirectly and indirectly, it provides the recognition of spatial components by affecting the human partial memory. Sohaili et al. (2017) emphasize that signs in architecture They are created by the thoughts, history, politics, cultures and visions of architects, which can be understood simply or mysteriously for the audience. Jesbi (2022) in his article considers the components of space perception, dependence on the natural process of life (proportion, order, dynamism), shaping the space (diversity and hierarchy) as the most effective components in promoting Qualitative textures are valuable. Sharqi (2022) says that every text in a new culture is exposed to the process of deliberate change of its social, cultural and ideological signs. Keshavarz et al. (2021) in the article criticizing and reading the context and originality in architecture based on

the paradigmatic development of the theory of intertextuality, architecture as a text includes various textual layers that are in two axes of time and simultaneity. It has been formed according to the texts before it and the texts of its contemporaries. In another article, Bazrafkan et al. studies as a member of a collection of works that were formed during a period of time and for specific reasons and can lead to understanding the hidden layers of meaning and in reading the work, paradigms call for a wider According to the background that was raised from the topics, there is no connection between these three categories in the studies so far, and an intertextual reading of contemporary minimalist architecture in Iran is a novel topic that can contribute to the richness of contemporary minimal architecture.

MATERIALS AND METHODS

Methodology

Applied research was conducted with a qualitative search system and with a content analysis strategy based on intertextual semantic interpretation, which was collected in the library method and document review, and relied on the logical reasoning of the data of the research process. In the present research, the categorization method was used and intertextuality was analyzed through three categories of intracultural/intercultural, horizontal/vertical and representation/pointing in the selected samples. It should be noted that the framework of logical systems can be determined by categorizing the facts that need to be explained. Categorizations should be somewhat generalizable, the essence of this goal is to recognize the principles of quantity, quality or origin of things, etc. Recognizing well-reasoned categorizations is often enough to form the foundations of efficient logical systems (Einifar, 2022) and three selected categories have been chosen for intertextual analysis based on this. According to the topic of the research, the selection of minimal buildings with dominant cultural use was

considered, which was done using the method of purposeful sample selection and interviews with the elites of the two buildings of the Laleh Park prayer hall in Tehran by Kamran Diba and the academies of the Islamic Republic of Iran by Hadi Mirmiran. The architect of the second generation of contemporary Iran has been selected in two scales, micro and macro.

Minimalist architecture

During the 1950s, the idea of minimalism emerged as a universal language in art and architecture. This particular style, which started as an art movement, has been criticized for being a loss of art, but nevertheless, minimalism has spread throughout the world and has influenced many disciplines, including architecture. In minimalist architecture, the design elements express simplicity, basic geometric shapes, no decorations and the use of white color, modern materials and clean spaces. The “less is more” movement in architecture, seen in the works of Mies van der Rohe, as well as in the International Style that celebrates materiality and rationality (Norliani and Handoku, 2018). Minimalism was a reaction against the painting mentality of Abstract Expressionism that was dominant in the New York School in the 1940s and 1950s (Batcock, 1995). More generally, minimalism as a visual strategy can be found in abstract geometric paintings associated with the Bauhaus movement, in the works of Kazimir Malevich, Piet Mondrian, and the artists of the Dastile movement (Maurin, 2014). Minimalist design was heavily influenced by traditional Japanese design and architecture (Vasiliki, 2015). The concept of minimalist architecture is to reduce everything to its original quality and achieve simplicity (Bertoni, 2002). This idea is not completely without decorations, (Russell, 2005) but all the details are reduced to such an extent that nothing can be removed to improve the design (Pawson, 1996). Minimalism was a term coined to describe a new form of art that emerged in the 1960s mainly in New York and Los Angeles. Prominent art historian and writer James Meyer

describes the basis of minimalism as follows: “Minimal art tends to consist of single or repeated geometric forms. Manufactured or produced industrially by skilled workers following the artist’s instructions, it removes any trace of emotion or intuitive decision-making, unlike the abstract expressionist paintings and sculptures of the 1940s and 1950s that preceded it.” (Pawson, 1996).

Intertextuality in architecture

Intertextuality is the shaping of the meaning of one text by another, either through deliberate compositional strategies such as quotation, allusion, account, plagiarism, translation, pastiche or imitation (Kazmirska, 2019) or by cross-links between similar or related works created by The audience or reader of the text is understood (Gerard Genet, 1997) often with strategies employed by writers working in fictional genres (stories, poems, and plays, and even non-written texts such as performance art and digital media) (Halo, 2010). The theory of intertextuality is one of the types of intertextual or transtextual communication proposed by Jared Genet. Intertextuality is a “branch of semiotics” those studies how meaning is formed and the process of making meaning in the text (Ehsani et al., 2018). The theory of intertextuality is based on the fact that the signs of all texts are present in the form of footprints within each other and establishes a causal relationship between new and old architectural works. This theory, as one of the branches of semiotics, often studies how to encode and the process of decoding and denotation (Namur Motlaq, 2015). Intertextuality during the modern movement and since the 1960s, based on the comparison of linguistics and parallel to semantics and semiotics, has had unconscious effects on architecture (Bazrafken et al., 2019). In the meantime, if architecture is read as a text and intertextual interpretation is the criterion of studies, the category of context can help advance the issue. The word context, context or the root “Context”, which is made from the combination of “Text” with the root

“baftan” and “Con” meaning “together”, and the meaning of weaving together and to It also makes tufting (Bazrafken et al., 2016). An architectural work, on the one hand, is in conversation with other works through its intertextual relationships, and on the other hand, that work is influenced by the external forces of the world, the audience, and the artist, and the relationship between the works is an intertextual relationship. By discovering the connection between their internal components, it is possible that they have been integrated by an internal logic and an inherent form in each work. On the other hand, these works are in a time-dependent relationship with factors outside the text, that in different periods of time, the language of this conversation is different, and due to the social, economic and political conditions at any time, this conversation between the work and the outside world It is variable.

Kristeva has used the word intertextuality for the first time in her essay with the title of “Le mot, le dialogue, le roman” in 1966, in which she describes the ideas of Mikhail Bakhtin. This article was also published in 1969 in her book with the title of “in the search of meaning “which includes a collection of Kristeva’s articles (Namvar Motlagh, 1390, 128). The adjective ‘intertextual’ used to be existing before Kristeva, she used this adjective to coin the term (ibid, 126). In fact, his statement of intertextuality is specifically based on Bakhtin’s polyphony. To be more precise, Kristeva found about the intertextually when she was reading on the subject of “word” (Namvar Motlagh, 2010: 13). The word intertextuality includes a noun ‘Text’ together with the prefix of ‘-inter’ and the noun-making suffix ‘-ualite’ (Beduk, 2004:126). Although people consider Kristeva as the founder of intertextuality, but it is not actually, the product of an individual, but rather an impact of movements and the efforts of certain figures who had decisive roles in the formation of such entity (Namvar Motlagh, 2010: 31). One can find its theoretical contextures can be separated from Kristeva as in a synthesis of the

notions of Saussure and Bakhtin than steps forward into its post-structuralist explanations in the writings of Barthes and structuralist Genette and Rifater and have reached for the Feminist, poststructuralist derivations of this term, it will finally end in its implementation in non-literary arts, in the contemporary computer technologies during the present cultural context (Allen, 2000: 18). ‘Intertextuality’ analyses the link in two texts, there two texts can have two general forms according to the cultural notions; or they both come from a specific cultural context in which we call it an intercultural intertextuality. Nowadays, with the increasing awareness about the intercultural relationships, such studies are regularly done (Ibid; 2010:318). Intertextual relationships are categorized into two distance set of inters miotics or intraamniotic. When the both texts belong to a same system of semiotics e.g. verbal utterances, their intertextuality is regarded as an inter-semiotic system, but when it exists in a different sign system the relationship between them would be inter-asemiotic. Inter-asemiotic intertextuality paves the way the for the study of relationships the text from different sign systems (Relationship between literature and arts along with the different disciplines of art) (Ibid. 318). John Fiske assumes a difference between what he calls horizontal and vertical intertextuality. Horizontal intertextuality is referred to the relationships between two or more number of works which exists at the same level and system of signs. Vertical intertextuality refers to the relationships that link two different system of signs (Qobadian, 2004: 55).

The trend of contemporary architecture in Iran

Three main impactful movements of the first Pahlavi period which included the late Qajar architecture and the classicist Neo-classical method which later on evolved into the main dominant impacting current of the modern architecture during the second Pahlavi period. It used to be supported by the channel of European architects and their thoughtful ideas including international style, school of Bauhaus, works of

Le Corbusier, Frank Lloyd Wright, Richard Neutra, Alvar Aalto, James Sterling and others (Bani Masoud, 2010: 267). In parallel with dominant the atmosphere of the architecture and influenced by a number of liberal movements during the 1340 SH [~60's and 70s in the Gregorian calendar] and 50s [SH], a movement emerged which considers most of the domestic essays/writings as influenced by the notions and proposed subjects by the European architects of the Modernist movement, which is widely accepted as 'Postmodern'. The mentioned period was the best-selling era for 'Nativism' and 'Historicism' in the academic circles of the country (Ibid: 268). From the first years of the 40s (SH) [1962-72 A.D.], a current of new thoughts were proposed to justify the 'Architecture and the technique' or to portray the fact that 'architecture is a reflection of realities' together with a more emphasis on the human demands, it calls for an attention to the sociology and politics as well (Bavar, 2009: 213). We are also witnessing of two other major events for the architecture during the very same period of time. The first meeting was held on the site of Takht-e-Jamshid, near Shiraz with the title of "A study on the possibility of connecting between traditional architecture with the Modern methods of construction". The first event was more fruitful for Iranian architects than the second one, mainly because of the presence of Louis Kahn. From the foreign participating architects, we can mention Louis Kahn, Paul Rudolph, R. Buckminster Fuller (from the United States), Georges Candilis (from France), Abdullah Goran (From Turkey) and among the notable Iranian architects, we can mention Mr. Mohsen Foroughi, Nader Ardalan, Kamran Tabatabaie Diba and Houshang Seyhoun. In the second conference, foreign architects like James Stirling (United States), Moshe Safdie (Canada) and Kenzo Tange (Japan) and Hassan Fathi (Egypt) were present together with a large number of all Iranian architects, it was for the first time that the university students were welcomed in the conference (Ibid. 247). In the first conference, a number of important questions were raised re-

volve the "synthesis of the traditional concepts with the modern technology" and Louis Kahn influenced Iranian architects by his presentation on philosophical ideas and poetic taste in architecture. In fact, Iranian architects were not only become involved around the depths of their own Nativism and Historicism through the theoretical discussions of post modernity but through the works of the four famous architects in the world, Louis Kahn, Alvar Aalto, James Sterling and to some extent through Hassan Fathi (Ibid; 275). On the ending of the conference, results from the idea that: "Human establishments can be optimally described using a synthesis of art and science which the traditional societies have reached in the past, and human should be after the very same act", as follow which is also included in the recommendations of the conference: 'Perception, preservation and the combination of this civil-cultural wealth with the current contextures of Iranian society and its physical-material environment is unavoidable' (Ghobadian: 2012:267). Proposed discussion topics included the tradition, technology, and Modernism which was presented by Iranian figures and Louis Kahn the famous American architect and together the recommendations of the conference which denoted the vision or avant-garde architects of Iran during the 60's, it also have clarified a framework for the Iranian Modernist architecture until the Islamic revolution (Ibid: 267).

Categorization of intertextuality in architecture

intracultural/intercultural

Intertextuality examines at least the relationships between two texts. From the cultural point of view, these two texts or both of them belong to a specific culture, in which case it is said that intertextuality has taken place through intra-cultural signs. But sometimes two texts are from two different cultures, in which case it is called intercultural intertextuality. Paying attention to this issue is important in terms of common intra-textual words in a culture, in other words, some intra-textual elements

of architecture in a specific culture may, over time, contain the meaning and image specific to that culture, and this meaning stimulates the architect's desire to reread, represent and create meaning in the architectural work.

horizontal/vertical and Presentation

Horizontal intertextuality refers to the relationships between two or more works that exist on the same level and in a semiotic system. Vertical intertextuality refers to the relationships established in two different semiotic systems. The representation is based on the author's reading of another work. In other words, the author of the work explicitly and openly represents his reading of another work in the new work by simulating one or more of the intertextual components of his work, and in this way, the audience can only if the sign and external factor of the work is "familiar" for him, he will be able to understand the work in the same way as the author intended (Qasminia et al., 2021). Intertextual relationship literally means referencing texts to each other by referring new texts to previous texts. Intertextual relationships are relationships between two or more texts that affect the reading of an intertext. The term intertextuality refers to the existing and present text that is partly made by referring to other texts. Most of the texts have intertextual relations to some extent and the texts of each work refer to other works (Tahmasabi, 2017). In this research, using the intertextual method, it is possible to communicate with the texts and signs of some contemporary works of minimal architecture, based on other contemporary works or works of the past. So this work is a compilation of a number of texts and works that the border between them has been blurred and a new structure has appeared in a new way. So that from the previous valuable works, their original substance and essence can be understood in the form of a new structure. "Intertextuality", by accepting the "influence of texts on the formation of other texts", examines the relationships between texts and how the impact of texts on the formation of each other or understanding, receiving and

It pays to read texts. In other words, intertextuality explains how to reproduce a text. In other words, an architectural work is in conversation with other works through its intertextual relationships, and on the other hand, that work is influenced by the external forces of the world, the audience and the artist, and the relationship between the works is an intratextual relationship and through the discovery of the connection between their internal components, it is possible to achieve coherence through an internal logic and an inherent form in each work. On the other hand, these works are in a time-dependent relationship with factors outside the text, that in different periods of time, the language of this conversation is different and due to the social, economic and political conditions at any time of this conversation between the work and the world. (Fig. 1) Its exterior is variable. The categories identified by architectural theorists and writers when faced with an architectural work can be divided into two general categories:

- Categories that depend on the external factors of the work.
- The categories that constitute the internal components of the work, in other words, a work integrates its external forces and tensions in the form of literature and the structure of its internal components.

DISCOUSSION AND FINDINGS

Analysis of case studies from the perspective of intertextual semiotics. The analysis of the intertextual signs of the Iranian minimal works in the first stage is the concern related to the lack of systematic reading of contemporary architectural works, especially from famous architects. The analysis of the investigated buildings, as valuable minimalist designs from the contemporary period of Iran, leads to a better understanding of the nature of the building, the mentality of the architect, and the intra-cultural and extra-cultural connections of each work with national and international works. Is. This type of analysis, while recognizing the "relative relations of the work" both in the internal and external bound-

aries, shows the roots and the architectural mentality of its creator. Intra-cultural, extra-cultural relations, representation-signal relations and horizontal relations with valuable internal and external buildings are known in the intertextual analysis of these buildings.

Intertextual analysis of the Islamic Republic of Iran's academies Project: Hadi Mirmiran

The design of the Islamic Republic of Iran's academies was designed by Seyyed Hadi Mirmiran in Tehran in 1994 and was presented in an architectural competition at the national level. The set of academies includes three academies of Persian language and literature, science and medical sciences, and a library. Centralizing the building and leaving as much of the land as possible free, creative use of the principles and foundations and patterns of the history of Iranian architecture, the unity and integrity of the building, respect for the ground, being horizontal, observing the historical angle in the building and finally the view of Mount Damavand is one of the most important principles considered in the design of the academy. The elements of the building include: the entrance, the front, the central courtyard, the dome of the gatherings and the wall of the academies. With the free presence of a part of the hill in the

land of the plan on the surface, the combination of natural and artificial elements has increased the spatial beauty of the building. Due to its very beautiful location and landscape, the vast surface of Sefah is a place for gatherings and large ceremonies in the open air, and at the same time, it is a connecting element of other components of the complex. The lofty building at the eastern end of Sefa consists of three tall towers, side by side, which are connected to each other in several upper floors and have created two tall gates, from which Damavand peak can be seen. Each of these three towers has created one of the academies, and several connecting upper floors that connect them like a crown are dedicated to the library. These three towers from the back and from the end of the front keep them firmly on the ground. A spherical projection at the western end of the row in front of the high building of Farhang-istan, which covers the roof of the 1500-person, square meeting hall, which is the most important element of the meeting. There is a courtyard at the level of Sefa and between the other two main elements, around which the building of the seminaries and gatherings complex, a prayer hall, several halls and additional parts of the building is located at the level of the basement of Sefa.

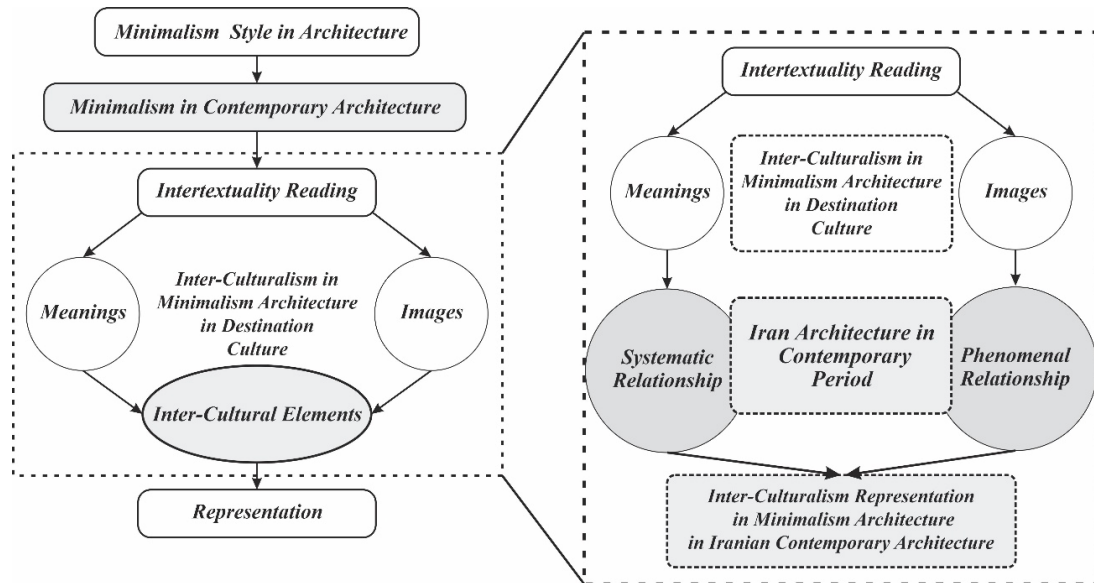


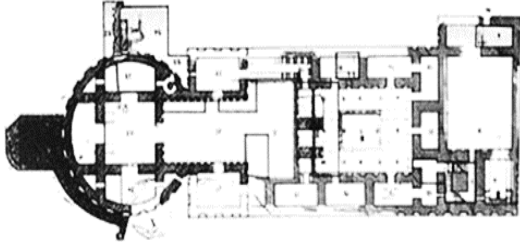
Figure 1: intertextual reading mechanism model in related to Iran contemporary architecture based on minimalism style

Table 2: intertextual analysis of the building of academies of the Islamic Republic of Iran

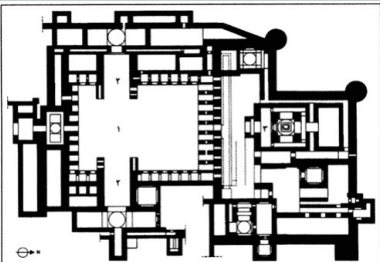
Analysis of intertextual semiotics of the Islamic Republic of Iran academy's building	
<p>Ideation: simplicity and minimalism in the combination of sizes and the choice of colors The internal components of the building: entrance, front, central courtyard, meeting space</p>	
	
<p>The building of the academies of the Republic of Iran, source: Iranian Architecture Distinguished Society, 2018</p>	
<p>Culture: double intertextual communication</p> <p>This work has an intra-cultural connection with the ancient buildings of Iran in terms of its geometrical composition and the use of historical symbols. The entrance of the building, compared to the entire building and site, has an intra-cultural connection with the Gate of Nations, and in terms of its slanted walls and appearance, it has an extra-cultural connection with the entrance of Egyptian temples.</p>	
	
<p>Temple of Edfu, Egypt</p>	<p>Gate of All Nations, Perspolis, Shiraz, Iran</p>
<p>The building of Islamic Republic of Iran Academies by Mirmiran has external cultural relations with some Islamic buildings, including the Islamic Studies Center of Qatar, from the point of view, the hierarchy of words and spatial filling and emptying. In this building, passing through the long element of the entrance, being placed in the middle-empty space (equivalent to the middle courtyard in the building of colleges) and reaching the closed mass, and at the same time having visual integrity, shows this connection.</p>	
<p>In terms of horizontal and vertical relationships</p> <p>The Islamic Republic of Iran's Academies by Mirmiran from the point of view of morphology, the existence of different height levels in the unified whole has a horizontal relationship with the tomb (observatory) of Ulugh Beg Mirza in Ghazni.</p>	
	
<p>In addition, the Islamic Republic of Iran's Academies by Mirmiran, in terms of morphology, the existence of different height levels in a unified and unified whole, is reminiscent of Azari-style landmark buildings, such as Yazd Grand Mosque, and it seems that there is a horizontal connection. with the building of the mosque.</p>	
<p>Ulugh Beg observatory, Ghazni, Afghanistan</p>	<p>Yazd Grand Mosque, Yazd, Iran</p>

In terms of representation-point

Due to the Islamic Republic of Iran's academies borrowing Mirmiran's work on the surface and the location of a surface of the central courtyard, above the ground level, as well as the hierarchy of access, with the buildings of the royal palace in Khajeh Mountain and Dokhtar Castle in Firozabad, the relationship between representation and refers.



Dokhtar-Castel Plan, Firozabad, Fars, Iran



Shahi Castel in Khajeh Mountain, Zabul, Iran

Intertextual analysis of Laleh Park prayer hall in Tehran, design: Kamran Diba

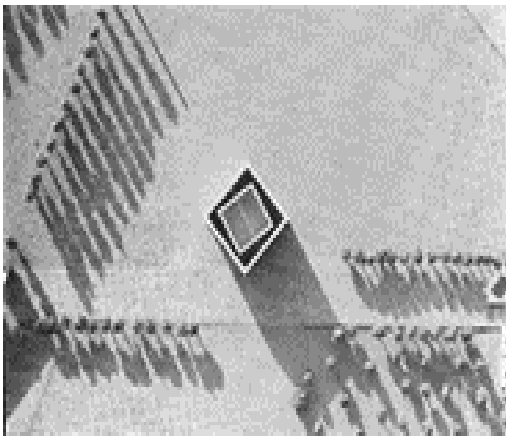
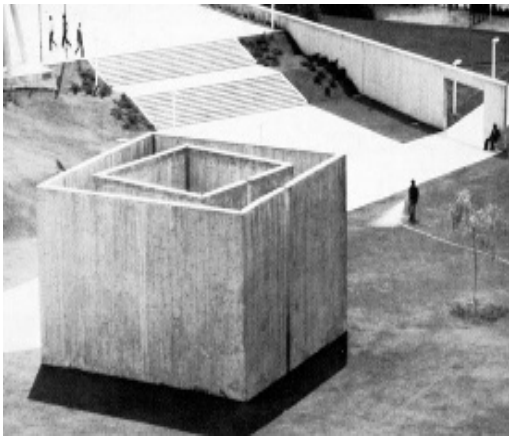
This prayer hall was built between 1356-1357 solar years, on the south side of Farsh Museum. The minimal volume of the prayer hall is made of two nested cubes. The outer cube is designed in the direction of 9 x 9 meters in the east-west direction and the inner cube is identical to the outer cube in the dimensions of 6 x 6 meters in the direction of Qibla (south-west). What the architect wanted to create was a separate place

from the park environment and a spiritual and relaxing space for praying. One of the best forms that has purity and peace inside is the square form and this form has been repeated many times in sacred spaces. With an artistic arrangement, a metal statue with Shiite symbolism is placed on a pole with a height of about 4 meters and at a distance of about 6 to 7 meters from the outer wall of the first cube and along the line of sight of the praying person. This statue shows the name of Allah ([Bani Masoud, 2018](#)).

Table 2: intertextual analysis of Laleh Park chapel building in Tehran

Intertextual semiotic analysis of Laleh Park prayer building in Tehran

Ideation: Simplicity and minimalism in choosing volume and color

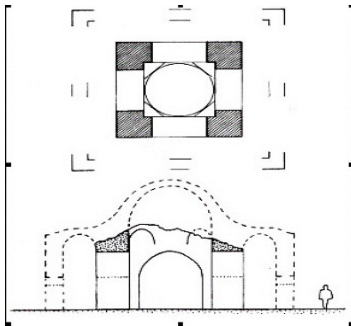
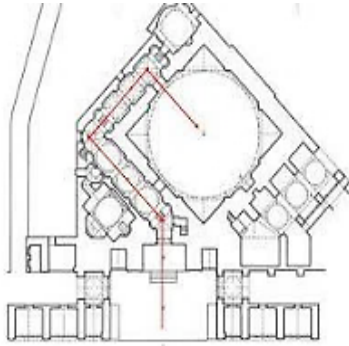



Internal components of the building: square-shaped chamber facing the Qibla, corrido
Laleh Park prayer hall in Tehran, source: Contemporary Architecture Association of Iran

Intertextual semiotic analysis of Laleh Park prayer building in Tehran

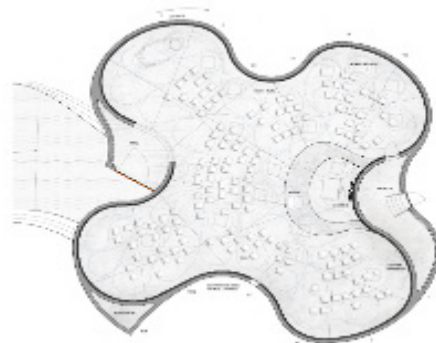
Culturally: double intertextual communication

In terms of its form and the use of ancient symbols, this building has an intra-cultural connection with the ancient buildings of Iran, including the fire temples of the Sassanid period. The combination of two squares and the rotation of one relative to the other has an intra-cultural connection with Iranian mosques. In terms of form and construction technique, it has a cross-cultural relationship with the prayer hall of Bahonar University in Kerman. In addition, it has a cross-cultural connection with the building of the Kaaba in terms of its sacred form and function.



Plan of the Sassanid fire temple

Chapel of Bahoner University of Kerman, Iran
Sheikh Lotfollah Mosque Plan



The cross-cultural relationship between this chapel and the "calm and unified" concrete and white church in Italy is related to the use of the minimalist style in the form and the four-sidedness of the form. In both, the use of symbols and cultural signs is clear. In the prayer room, the direction of the Qibla and in the church, the sign of the four parts of the cross.

Plan of the Sassanid fire temple

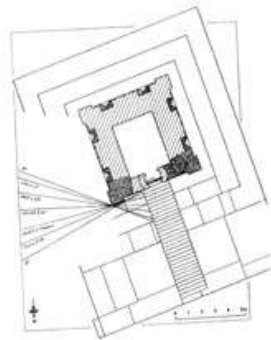
Intertextual semiotic analysis of Laleh Park prayer building in Tehran

In terms of horizontal-vertical relations

Laleh Park prayer hall in Tehran has a horizontal relationship with the building of Kaaba in Mecca in terms of morphology, centralization, integrated and unified whole. The rotation of a square in another square causes the emergence of a movement space between the inner walls of the outer cube, which can be reminiscent of the circumambulation of God's house or the light of illumination in Iranian mysticism, the Kaaba in Mecca.

In terms of representation-point

Due to the type of access hierarchy, with the general form, the rotation of a cube inside another cube has a representational and referential relationship with Zoroastrian Kaaba in Naqsh-e Rostam.



Cube of Zoroaster, Naqsh-e Rostam, Fars, Iran

RESULT AND CONCLUSION

Signs in architectural works can be seen in different ways. The theory of intertextuality shows a kind of symbolic connection between architectural works, beyond the time period, which can play an important role in discovering the originality, essence and design idea of each work. Minimalist architecture, although it is defined as simple architecture without impurities and additions, but from the inside, it contains a deep philosophy that shows the creativity and reflection of the creator of the work. Through the discovery of intertextual relationships, the reading of architectural works becomes understandable through hidden and obvious signs. No work in the world can be created with a single thought and without context in transforming mental ideas into objective ideas. The aspects of a work in the designer's mind are rooted in his intellectual foundations, his philosophy of thinking and his tendencies towards works that are understandable to him through eyes, mind and language. Even in the works of avant-garde designers, intertextuality can be recovered in the connection of the work with landscapes, ideas, thoughts and texts. The

intertextual signs themselves can be a sign of the continuous relationships of the universe in the universe and emphasize the connection of "everything" together.

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