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The Threshold of Singularity or Hybridity of Works in Contemporary Architecture; on the boundary between creation and forging*

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Abstract

Problem Statement: In the text with the help of the footnote and the reference, we can show another presence in the narrative, but the architecture history contains documented and undocumented works which others presence in them been obviously and hidden. The controversy over the fake or adaptation of the works has been the theme raised in the last decades of the twentieth century and contemporary art. On the other hand, the struggle on the creation, influenced by the autonomy or heteronomy of works and the work adaptation against the forgery, is another concern.

Objectives: By its nature, the research is based on the recognition of the Allographic[1] (affinity) / Autographic[2] (single signature) and depends on the identification of the adaptation/forging. The research questions are: A. In the architectural discourse, how can interpret arousal caused by other internal forces? B. Where is the boundary between adaptation and forgery?

Methodology: The study is an applied research in nature, The research strategy is an analytical-interpretive, which relies on rational reasoning, explains how the hybridity[3] and kinship the works and relates to the "intertextual" process by giving examples of Iranian contemporary art and architecture history (1940-1960) clarify the answers of research questions.

Results: The present study shows that the process of intertextuality can be applied as a theoretical approach to architectural studies and emphasizes that architectural texts (works) are not autonomy. each work is in the dialogism between works before and after itself, but it does not mean that fake works also apply to the inter textual circuit because of the fake works, unlike the creation of the work in the inter textual process, do not insist on cognitive questions and are empty of dialogism between the works and the companion of the audience.

Keywords: *Forgery, Singularity, Inter textual Process, originality and Authenticity, Hybridity.*

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Introduction

Narratives are formed in the process of dialogue and through the discourse in the third space, Not from the objective universe (first space), as the realists say, and not from the mental world (the second space), as surrealists and social constructivists think. plots and narratives are realized in the dialogue between the dominant words with the host's words. In the ancient regime view, expected the artist to create a unique and perfect masterpiece, would have been perfected and reflect his ideality thought and genius expression but along with modernity, the artwork encompasses an endless range of artistic and illustrative productions; and from Kandinsky's abstraction to everyday things, by Marcel Duchamp's signature, became the artwork, from the transformation of popular used language and culture and the use of vocabulary in the image of the Dadaism movement until the proliferation of common culture and language in Pop art. Hence, it is not to the "vertical" infinity of divine truth that the artist today makes reference, but to the "horizontal" infinity of aesthetically equal images (Groys, 2008: 17). That these images [modern art] exerted on subsequent art production lies not in their exclusivity, but instead in their very capacity to function as mere examples of the potentially infinite variety of images. They are not only presenting themselves but also act as pointers to the inexhaustible mass of images, of which they are delegates of equal standing. (Ibid: 16) The recognition of the effect of the original or the fake has become an obsession in the recognition of contemporary art. In credit of the era of communication and technology revolution, technologies have been developed that provide the ability to detect deception and forging in art and so the art world is increasingly influenced by the affirmations and the archetype of authenticity and the recognition of the principle of copying has become increasingly important. As Lenain shows, with the recent advent of technologies that make detecting art forgeries easier, the art world has become increasingly obsessed with verifying and ensuring artistic authenticity. Authenticity, as we think of it, is a purely modern concept. And the recent innovations in scientific attribution, archaeology, graphology, medical science, and criminology have all contributed to making forgery more detectable and thus more compelling and essential to detect (Lenain, 2011).This research is based on the intertextual reading of architectural works. The etude axis is the recognition of the threshold of hybridity and fusing texts (works) against imitation and forgery gave the importance of identifying the boundary between (origin/copy), (forging/adapting) and (Authoring/Appropriation) in the formation of architectural history. This research studies how to interpret architectural works in the intertextual process and explain the hybridity between them. In this article, the term of "narrative" as a constituent and representational structure of the world is based on Mikhail Bakhtin's opinion, and "intertextuality" is taken from the ideas of Julia Kristeva and Roland Barthes.

Method and process of research

The research was conducted with the qualitative approach, the used analytical-interpretive analysis relied on intertextual attitude. Data collected library and documentary method. The present study process included three aspects (Fig.1). In the first aspect, "The concepts of the intertextual process", "hybridity" and "adaptation process versus of forgery" expressed; on the other side, In relation between the topic and architecture, "The movement of discourses and dialogism in thethird space" and explanation of "architecture; the process of forming the work s as intertextual text " and "re-creation and re-transposition versus transcription" discussed. In the other direction, two themes recognized: "Appropriation (art), adaptation, and dialogism" and "Artist/Author, authorship in art and autonomy art versus allograph artist and adapted and heteronomy art". The intertextual process and the Hybridity concept formed the basis of the analysis of the writers; This process is that phenomena can only be understood through dialogism and the relation of the texts is an unbroken and endless relationship. The concept of Hybridity in today's attitude is due to its application by Bakhtin in "The dialogic imagination" (1936) Also, Homi Bhabha expressed the concept of Hybridity in the

book "The Commitment to Theory" (1989)"something new, neither this nor that, which originates from the third space" (Bhabha,1994). Intertextuality, the role of the reader in the interpretation against the focus of the work (autonomy of the work) or the author's orientation (the monism of the creator's ideas) Based on the theoretical framework, we considered research questions. In the end, analyzed samples of works (as text) with reflection on intertextual readings presented so that the process of intertextuality can be recognized (Fig. 1).
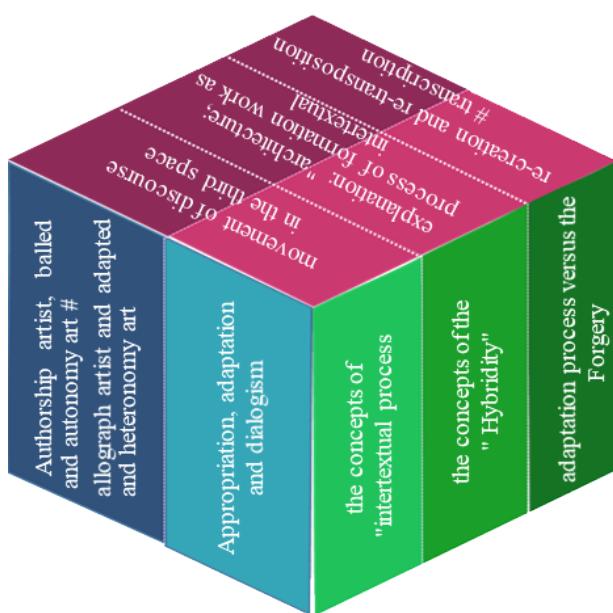

Fig. 1. Theoretical model of research. Source: authors.

Theoretical fundamentals of inter-ethnicity and research background

For readability and accuracy in the study, the texts associated with this research identified in two parts. First, the theoretical background of the research is, intertextuality: The most important of Bakhtin's theories is dialogic imagination and polyphonies. There is a close relationship between dialogism and Polyphonies. As polyphony has a dialogical feature. Bakhtin's inspiration for creating Polyphony theory was the concept of sound in music. "This polyphony, in which all voices are reflected in equal proportions, give rise to conversations"(Samoyault, 2005: 11). The dialogic imagination in the text, which was based on the Polyphony theory, was particularly

noted by philosophers such as Foucault, Levinas, and Ricoeur, who studied the concepts of "Other" and "Dialogue" was taken into consideration. Foucault, in The Archeology of Knowledge (1969), refers to the intermediate term, although he does not formulate it» The frontiers of a book are never clear-cut. Beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network. And this network of references is not the same in the case. The book is not simply the object that one holds in one's hands" (Foucault, 2004: 15). For the first time, Kristeva, in the article (1966) Le mot, le dialogue, le roman, in her review of Bakhtin's thoughts, she introduced the term "intertextuality" into the field of critique and literary theories. Kristeva attempted, with the idea of intertextuality, to synthesize the controversy between the structuralism semantics of Saussure and the Bakhtin's dialogic imagination. (In relation to the intertextuality of Kristeva: see Allen, 2013; Kristeva, 1984: Kristeva, 1980; Culler, 2001) "Intertextuality" is not the only discussion in the field of literary studies, its implications include the entire intellectual and cultural sphere" (Allen, 2013: 8).

In the second part, we study the field of research about forging in art and architecture.Sandor

Radnoti in his book (1999) "The Fake: Forgery and Its Place in Art" examined the role of deception in the world of art. He posed the question, whether forging and copying can be considered as art? He designed his story as critical analysis from the center of the art world by assessing the aesthetic motives and aesthetic emotions and he looked at the art from two perspectives: from the center and the edge of the world of art.

Hudson Hick focused on the subject of copyrights and metaphysics, ethics and aesthetics in his Ph. D. Philosophy Thesis (2010) at the University of Maryland. He argued that although the art of forging in the history of Western art has been documented, the philosophical debate about it in art is a relatively new subject, which began largely in the second half of the twentieth century. he points out some of the philosophical problems that the fake art products and act

create forging , in the contemporary art movement, and suggests that the art of forging, copying and imitation instead of the peripheral problems of aesthetics, into the heart of the ontology of art at the intersection With aesthetics, ethics and philosophy of art.

Maas & Madrazo in the book (2018) "Copy Paste - The Badass Architectural Copy Guide" say that all over the world, there is the talk of a cult of novelty. The tension between tradition and innovation in architecture is fundamental because architects simply and severely borrow from past plans and compete with it at the same time. The book deals with this kind of modernist thinking that has brought modernity new enthusiasm , uniqueness, the singularity in contemporary architecture; the concept of authorship, validity, and originality, as if everyone is about to do things differently. They study the possibility of copying in architecture in the book. "In science, it is common to define originality in that respect. This type of attitude seems to be a taboo in architecture. It's time to stop this obsessive-like attempt to be unique."(Maas & Madrazo, 2018)

"Robert Shore" in the book (2017). Beg, Steal & Borrow Artists against Originality [Title is taken from a song of the same name (1972) (2010)]: basement of the book is about copying, one of the most fundamental human instincts. In his thought; we are copying from cradle to grave.it seems like this type of learning is planned for us in the mother's womb. Human beings act Naturally. The magic of Shakespeare is because he stands on the shoulders of other writers; generations used to do this action reasonably. [Copy and copyrights]"These are really the issues of our time.

Contemporary art; the problem of hybridity between works or singularity rises of genius
A. The issue of originality and singularity (Uniqueness) of the work

The originality of idea means something new and unprecedented, which has not existed and not experienced before, is a concept that emphasized in modern art. In this sense, originality, and innovation derived from the creativity of the creator's work that gives credit to the work. It is an opportunity that can be given to its creator, the artist's attribute.

Alfred Lessing puts the forgery against the concept of originality and production history of works. His definition of forgery moves away from an individual work to a whole body of work. By "originality in art", Lessing means the totality of artistic productions of one man or even one school (Lessing, 1965: 96-97). Originality in Western culture is equal to the meaning of origin and in the sense of authenticity, credibility, and value. The notion of originality is the apparent unity which distinguishes the work of others. Probably "uniqueness" is, in comparison with authenticity, a more precise term for this concept; therefore, it can be with certainty that uniqueness, the necessary condition for the originality of any work. However, this unity is not a necessary condition for the beauty of the work and it does not belong to the aesthetic experience (Lessing & Dutton, 2010: 34-35).While the concept of originality has been called into question in postmodern cultural and literary theories, in the traditional sense of "originality" in the meaning of source, eternity was used as "vertical" and sometimes divine truth, but in modern societies, the "originality" has referred to novelty and innovation. With the importance of individual identity, and subsequently, the concept of choice, along with modernity, Art and the artist of the twentieth century were more and more sought after for innovation and the new, in this era, creativity and innovation base on genius become a new issue, obsession and a new commitment. The emphasis on creativity and invention led the world of art to experience the most transformational and artistic styles and influencing the audience leads to the hegemony and domination of the artist. The authoritative role of the artist and the origin of the artwork, which was the dominant modernist concept, criticized in postmodernist periods in the era of reproduction and representations. Walter Benjamin said: "The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced. Since the historical testimony rests on the authenticity, the former, too, is jeopardized by reproduction when substantive duration ceases

to matter. And what is really jeopardized when the historical testimony is affected is the authority of the object"(Benjamin, 1969: 4). Many theorists believe that in the post-modern era, there is no way to speak of the originality of the work of art, since artwork is all in the open form of a collection of bits and pieces of art (Allen, 2013:11).

B. The creator's creativity is based on the genius of the artist

In his treatise "Critique of Judgment" Kant discusses the following: genius is a plot that gives rise to art, so genius is an innate intellectual talent through which nature directs art (Kant, 1998: 243). According to him, the art of beauty, which is the product of genius, should be of originality. In the other words, originality, according to Kant, is the most fundamental part of the genius ingenuity: "Originality is an integral part (but not one element) of the genius character"(Ibid: 247). Kant considers genius to be exclusively initiative artistic and state of mind, which is not related to the realm of science. Since it is determinate in scientific knowledge and in a pre-determined manner. The term genius and ingenuity, expressing individual value and majesty, was raised in the Renaissance and the romantic era, influenced by humanity, my conception, and choice and was considered as the background to artistic creation. The Appearance of the modern genius figure was essentially derived from the enlightenment era, on the one hand, was accompanied by the unprecedented cleansing of intermediate powers with its heavenly origin and related manifestations, and on the other hand, it considered the idea of equality. The concept of genius in Europe in the nineteenth and early twentieth centuries was regarded as a new cult. At the end of the eighteenth century, the thirst for discovery and invention is to become pregnant with modern geniuses. In the following decades, genius enthusiasts stirred up a romantic school, literature, and genre of science, which illustrates the great power of man in conquering nature. But in movements like the pop art (in the Consumer American society that saw economic growth after the war) and Surrealism and Expressionism art (anxious Europe in post-war) - Both the war and revolution, both reveal the hidden facts

that the people, and in the end the artists, react to, that they are on the path to a revolution, or are in isolation (Norouzitalab, Moghbeli & Jodat, 2014: 19).-reflected the cultural and social conditions that created the aesthetic criteria and structure of the new form of art and created the context for formation the conceptual art and after that, the dialogue between the artist and the audience was considered, this dialogue was the basis for highlighting The role of the audience be in the text, and the concept of the genius lost its meaning more than ever before, and from now on ideas and thoughts are developed in a pre-existing context and in dialogue.

C. Issues Kinship's cognition and hybridity outcome Intertextuality

The artist of the ancient regime was intent on creating a masterpiece, an image that would exist in its own right as the ultimate visualization of the abstract ideas of truth and beauty. In modernity, on the other hand, artists have tended to present examples of an infinite sequence of images — as Kandinsky did with abstract compositions; as Duchamp did with ready-made; as Warhol did with icons of mass culture. The source of the impact that these images exerted on subsequent art production lies not in their exclusivity, but instead in their very capacity to function as mere examples of the potentially infinite variety of images. They are not only presenting themselves but also act as pointers to the inexhaustible mass of images, of which they are delegates of equal standing. It is precisely this reference to the infinite.

The multitude of excluded images that lends these individual specimens their fascination and significance within the finite contexts of political and artistic representation. Hence, it is not to the "vertical" infinity of divine truth that the artist today makes reference, but to the "horizontal" infinity of aesthetically equal images (Groys, 2008: 16-17). The contemporary approach considers adaptation to be an active, conscious and reciprocal action, not merely passive acceptance and acceptance, which emphasizes the will and choice. Julie Sanders (2006) quoted by Deborah Cartmell, proposes three types of adaptation, Transposition, Commentary, and Analog (Fig. 2) Adaptation results in

the prolongation and rising of memorable pleasure and an instrument for the continuation of the pleasure of the principle of effect and repetition produces a memory. The adaptation uses memory. The memory that is either due to reading or more is fluid memory (Ellis Quoted from Sanders, 2006: 24-25).

Another action is the Appropriation. These two actions and creative approaches (adaptation and appropriation) have common features, but it is important to attend the distinctive features of these two acts. Sanders emphasizes that the adaptation refers to a source text or an original text The tendency of appropriation is to adopt from the source of information to the product in a new cultural realm and it is possible to transpose a type or not and is committed to putting together at least one text against another which is considered to be the basis of reading and the experience of watching adaptations (Sanders, 2006: 20). Appropriation art reflects the concept of allography (affinity) and Benjamin's analysis in the article (1969) "The work of art in the age of mechanical reproduction". He argued that based on the mechanical propagation ability in the contemporary era, with the help of technological advances, the holy hole surrounding the work is diminished. As it loses its uniqueness and originality, gains popular and social value (it has become more achievable.) In the contemporary art approach, what is being considered is the re-creation and re-assimilation of the work, in the context of action with a new concept

that has the virtue and value of the act of acting and acting? Contrary to the enthusiasm of modern artists for the new issue, the artists create self-made artists in the intertextual approach to postmodernism, with a return to the history of art, create a multilateral, humorous and satiric conversation with them.

Kristeva opposed the practical use of intertextuality, in particular, the search for resources because she thought it impossible, as a result, it looked like a «critique of resources» that was a traditional critique. Kristeva considered the role of natal for intertextuality in the process of creation (text). Barthes emphasized on intertextuality in the process of reading works. In the intertextual process, the artist has been interviewed with the previous works as an audience and again calls the audience a new challenge. Playing with other texts (artworks) is a continuation of Dushan's move to play the concept of originality. In intertextual cycle, the artist enters dialogue with another artist and his work from the perspective of "the other". The feelings and experiences of the artist's life and the reading of his earlier works are the sources of his work. Then he invites the audience to take part in this process and read along with him. In this process, the relation between the center and the borders disappear. In Fig. 3, Richard Prince represents and reiterates the work of, Patrick Carious to read another text, and the title "Borrowing, Adopting and Recycling = Making the Piece Your Own" for effect. In Figure 4, Yasumasa
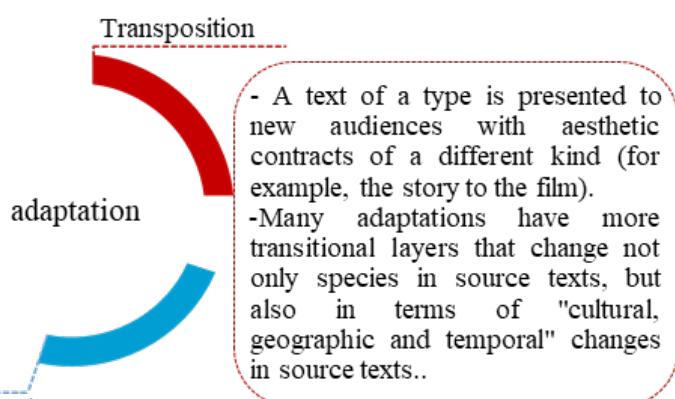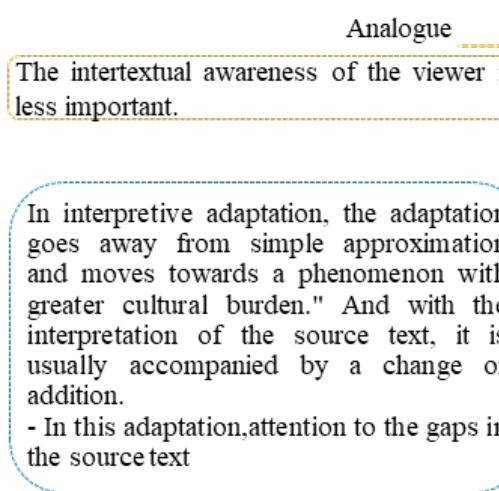

Fig. 2. Types of adaptations. References: authors relied on Cartmell. Source: Cartmell Quoted from Sanders, 2006: 20.

Morimura uses the western icons as ethnic gaming and gender making and deconstruction, if the race, marginalized him in the society, turns itself into a center by recreating itself in its cultural icons.

In the answer to the first question of the research, with (Fig. 5) the types of encounters with another and discussion with other works are presented and are expressed in (Fig.6)the definition and methodology of intertextuality.

In the proposed epistemological process of text based on intertextual understanding, the experience of the artwork goes beyond any mental and personal horizons, artist and audience. "I possessed only two experiences: that of the observed subject and that of the subject observing ..."(Barthes, 2000: 10)

Reading, recalls for another presence

I seem to understand that between the book to be written and things that already exist there can be only a kind of complementary relationship: the book should be the written counterpart of the unwritten world (Calvino, 2002: 210).

With the development of intertextual approach, its scope has gone beyond literature and provided the context for reading other arts as a text. Jeffrey Kipnis uses intertextuality as a common term to read a work related to other works in a system. He also refers to the relation between the texts in the book "The Anxiety of Influence" (Harold Bloom), which contains various instances of intertextual relations. And it emphasizes that there is nothing in the title of an independent text, and only the relation between the texts (Kipnis, 2013)

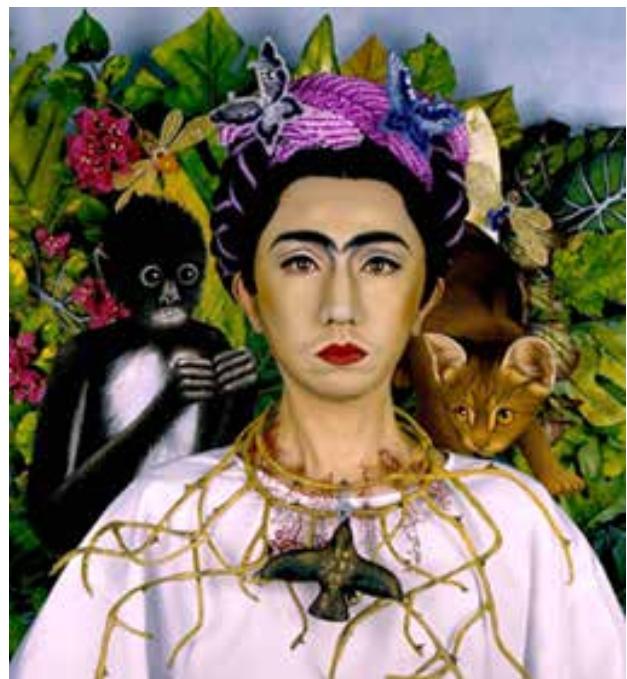Fig.3. left.photo by Carious.right. Photo by Prince.
Source: www.slideshare.net

Fig. 4. An Inner Dialogue with Frida Kahlo, Morimura
Source: https://www.slideshare.net

Events are understood, not according to their current significance but relating to their continuity over time and the reports of these events make up narratives. Therefore, architectural and artistic works can also be regarded as events. Where don't exist any story on, there is no reference or narrative. With imagined architecture as narrative, like the other narratives, as much as it borrows from reality, it also makes it, in other words, shapes its world. In reading art and architecture as narrative and text, not emphasize creating and shaping the understanding of the truth of the work that confirms the sequence and entanglement of actions and events. This type of reading is different from the interpretation. "This reading is simultaneously known and unknown, in every commentary, descriptive, discovery and intuition that have been abundantly abandoned for thousands of years, this reading isn't a kind of interpretation...The clarity and distinction of this reading are mysteriously mysterious" (Derrida & Lacan, 2016: 13-14). Culler calls it "the pleasure of continuous creation"(Culler, 1975: 248). "What is inevitably the desire to know is what explores what pleases"(Goodman, 1976: 258). The pleasure of this game, by passing the author's authority, followed by the hegemony of criticism and
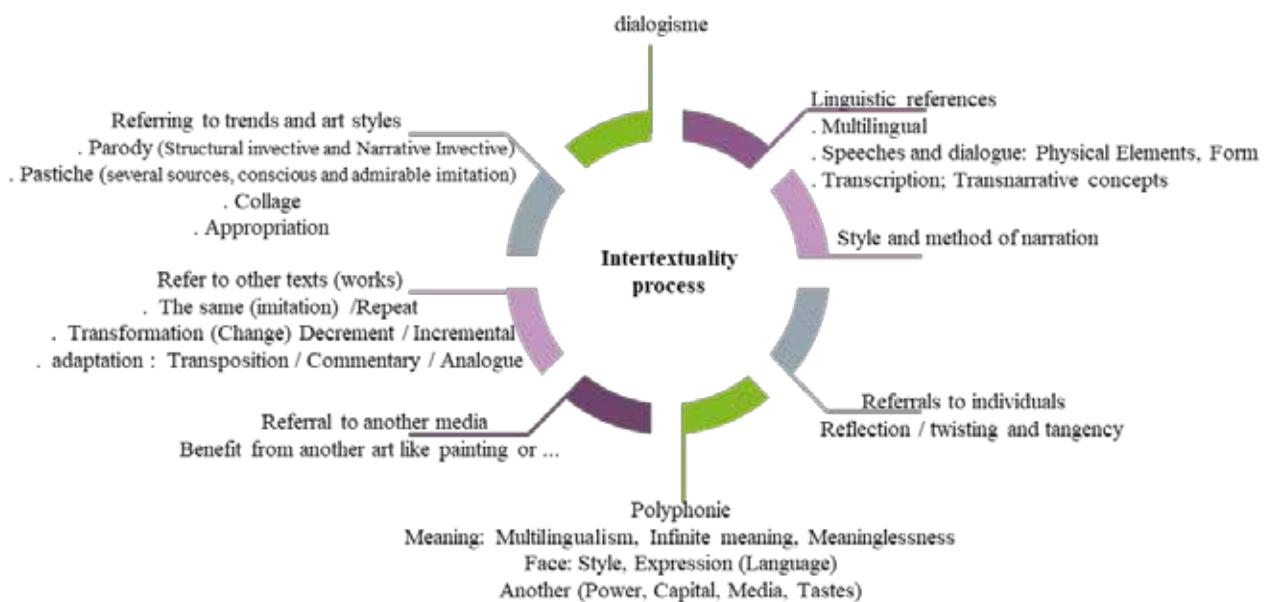
Fig. 5. Types of encounters with others and dialogue with other works in the intertextual encounter. Source: authors.

Fig. 6. Intertextuality: Definition and methodology. Source: authors.

going beyond autographic halo around the works, is depending on the reader. Reading the work comes with the death of the author and emphasis on the relationship between the audience and the object. An independent reading the form and Logic beyond its implicit features (functional requirements, and context of the design,

etc.) is emphasis and offers a redefinition of the human-decentralization in the relationship with contemporary existence; the sole author not considered the subject and the creator of the work and the work continues to exist in author absence. In this way, the architecture from the object (objective product) becomes the subject

(the product of the mind, can be interpreted).In the intertextuality perspective, creative ideas, even those that are completely new, are planted on pre-existing ideas. Always every creative idea have lineage and genealogy. The reason that it sometimes looks like an idea comes out of nothing is that we observers are ignorant of the knowledge base of the individual producing the new idea. If we knew what he or she knew, then we could see where the new idea came from" (Weisberg, 2006: 53). [Intertextual approach], in response to this objection, must emphasize that the foundation view does not trivialize creative thinking by declaring that all new products are simply recycled old ideas. Creative thinkers go beyond the past to produce genuinely novel ideas and objects (Ibid: 53-54). In Fig.7 expressed the reading process of the work in two opposite approach.

It should not be forgotten that the distinction, personal expression, and innovation in the artist's work, emphasizes the responsibility and place of the author.to other words, the architects and artists, by new expression in their narratives and diverge from other narratives in the art history, this gap, while correlating with other narratives and texts (works) but in the structure has another way of expressing itself. Personal expression is the most distinctive feature of displaying the artist's responsibility towards texts and art history. Homi Bhabha believed that contemporary cultures linked and hybridized, that the atmosphere resulting from this fusion ready for the discourse, action, creativity, and change. Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects (Bhabha, 1994: 112). Hybridity, a difference 'within', a subject that inhabits the rim of an 'in-between' reality...that creates the discursive 'image' at the crossroads of history and literature, bridging the home and the world (Ibid: 13). From the point of view of Bhabha; the place of culture and, consequently, art is an in-between-ness and threshold position (Habib, 2005: 750).

Forgery; summons to fade another presence
Immature poets imitate; mature poets steal; bad poets

deface what they take, and good poets make it into something better or at least something different. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest (Eliot, 1921:114).

The advent of the Internet and its related technologies have made it possible to share a wide variety of information and this kind of cyberspace forms an important part of our current art experiences. On the one hand, the opportunity to sit and watch simultaneously and at the same time brings some kind of surprise and confrontation with the huge amount of information available. this is moment the audience sometimes become confused in the face of the new affair, instead of looking spectacularly in the hidden layers of the text and moving sequentially from the center to the frontier and margin, it remains only on the surface, the course, and the center of the object and so, instead of discussing with the work, and re-creation and self-creation, only the opportunity to forge it.

Walter Benjamin claims that there are human beings who have the talent and ability to imitate and, in the shadow of this talent, we are able to understand the non-evident homogeneity. Human beings have always been the source of imitation and execution of such harmonies in dance, ambition, language, and imagination (Zaimaran, 2013: 126). The most miserable performance without actual mistakes does count as [a genuine instance of the work], while the most brilliant performance with a single wrong note does not (Goodman, 1976: 186). Jacob argues; copying is an act that has become the essence of the culture of contemporary architecture. The copy threatens the notions of originality, authorship, and ownership, which are founded as fundamental myths. Technology now enables us to record and play with unrivaled loyalty, he says (Jacob, 2016). Across architectural culture, we dread the label of unoriginality like a curse. We deride the derivative, we mock mimics, fear facsimiles. Call us dull, call us sellouts, call us gentrifies – just don't call us copycats... Rather than shaming the copyists, architects should instead urgently rally to the cause in defense of architectural cover versions...We must ask ourselves,
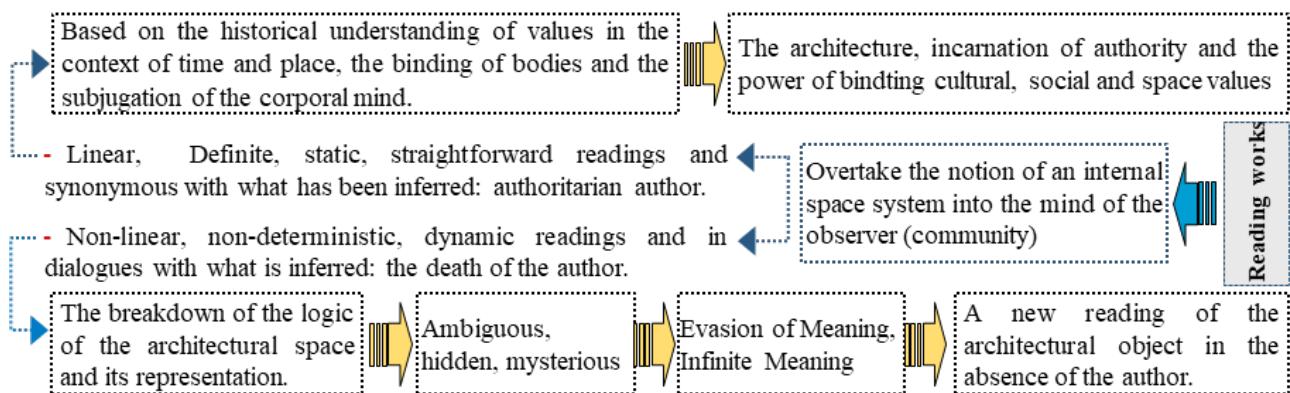
Fig.7. The process of reading the effect, the Source: authors.

is bad originality really preferable to a brilliant copy? (Harper, 2017). The philosophical debate on the forging in art is a relatively new subject, which mainly begins in the second half of the twentieth century, and culminates with the advent of the "Appropriation" movement (Hick, 2010: 1047). It is often assumed that the appropriation art supports the view that the author's concept in art is old or misleading (Irvin, 2005: 123). The perfect fake destroys the absolute significance of the trace paradigm both in scientific and experiential terms – not only as far as particular objects are concerned but also with respect to artworks in general, fake or not. Even though that paradigm is still functional in a majority of cases, it will never be possible to consider it as absolutely applicable in any single case: since some artworks have been subjected to perfect stylistic simulation, no artwork can be regarded as the absolute (that is, bi-univocal) manifestation of its origin (Lenain, 2011: 273).

Discussion findings and evidence on it

Contrary to the two-dimensional text, the intertextual text is more like a continuum chain which bases on the gamification of acquisition-transmission and text's criterion; textual aspects and Readers. Textual aspects are text relying and text events are base and center. On the one hand, the resonance of the text and its entanglement are mostly singer-focused, which is reproduced by the reader's experiences. Here, are the individual experiences and the level of reader awareness that relate to the insight of the text and the text's occurrence. The bilinear effect achieved between the

textual elements and the reader's experiences. Textual elements based on a reticulum of action, reflection and unique flexibility of the readers' cognitive mechanisms. The relation between the text (work) and the other is one of the most important issues in the intertextual process. In this process, we try to formulate the subject of similarity between works (Not insisting on searching for resources or looking for objects similar to each other) as a discourse and consider it in conjunction with intertextual readings. The dialogic imagination of Bakhtin was not the only interdisciplinary source of Kristeva, as Hegel also affirms dialogue in dialectics. The negation (transition) of the basic concepts is in the dialectical axis. The negation encompasses any distinction, opposition, spacing, repulsion, gravitation, transmission, transformation, or reciprocity. The two sides of which are simultaneously interdependent and interact with each other as well as independently of each other. Couples are inseparable. Along with each other's negation, they emphasize the continuity of each other.. The dialectical triples here are {[adaptation/new work], dialogue in the intertextual process} if we compare the dialectic of the adaptation /projection of problem the novelty of work with the cycle of Spermatophytes [seed/ bud/plant/blossom/plumelet/flower /fruit] during the intertextual process, a circle is formed.[Derivation from previous texts /effect in the mind of the intermediary author in the role of the host, with the distancing of the mindset and the artist's experience/realizing the work/ the work ahead of the audience (in tide, time from author to audience)/text read/create new work.] In the

meantime, the earlier texts (raw materials) form and conserve the work. Following the intertextual cycle, the essence of the work of the present is preserved to some extent (although nature can also change over time in the process of transformation) and each stage of the process accompanies by a negation of the previous stage and is a new and different phenomenon. This cycle has begun from the earlier texts, but the work that is vis-a-vis us, becomes central and the next cycle begins from that, and on the basis of that process, the process continues and expands, while in the forging of text (work), this cycle doesn't take shape.

Reading Intertextual signs in Contemporary Iranian Art

Language is like a country... In order to compensate for language deficiencies and achieve independence, [Kasravi] suggests ways that are more linguistic and out of our speech. But the first of all is the historical way and the return to the past...turning to the history of the language in order to purify and organize the language, to organize the country (Meskoob, 2005: 23). The use of concepts that can be trace the past experiences, and accept the responsibility of creating the quality of the post-test in the context of the artistic environment, and in this passer-by response to the identity of human constructs, is emphasized (Soltani, Mansouri & Farzin, 2012: 10). Some contemporary artists, for their transplantation to understand people, bowed to the cognitive elements of Iranian culture, along with abstract forms and modern compositions. Such, they used the universal technique, structure, and expression in creating the Iranian concept, space, and mentality. From André Godard, Vartan Hovanessian, Mohsen Foroughi, Heydar Ghiai to the artists of the Fighting Cock Society such as Ziapour, Grigorian, and artists of Saqqa-Khaneh School, such as Tanavoli, Jazeh Tabatabai, Zenderoudi. In encountering Iranian noble subjects as a pretext, by simplifying the figures and adhering to the traditional levels, they emphasize the composition and geometric lines, simplicity, and purity of the modern atmosphere. Traditional architecture was linked to the themes, foundations and

beliefs of the current culture of the community hence, without intermediary, its meaning was understood by the commons. Modern Iranian architecture emerged when traditional and neoclassical trends were the dominant method in the field of architecture. Modern Iranian architects influenced and owed by the visual texts (works) of modernist architects. Understanding this new art based on the recognition of its language. in other words, Iranian architects the unconventional aspect and the separation of art from the common culture in modern art with the themes, gestures of native and public culture. The artist, in an intertextual reading, uses the culture of the land, the composition and the traditional levels, the purity and simplicity of the figures in conjunction with the geometric lines of cubism, Bauhaus, and expressionism in the advent of their forms (Fig. 8)

Ziapour states in his work that the four-corner plan in my boards acts as an induction: such as inducing a tile, is an Iranian, Islamic, and known Persian name. The freedom of movement in painting and painting is important in innovation. The freedom vehicle is in moving colors and staining, it is important in innovation. Illustrative the principle of my philosophical insight is in the world of life ... from out of the world, that increases the amount of the reserves throught of visit, and these deposits are not familiar to us, and each of them comes to mind through associations ... Intermediate shapes are mediator forms (not the form of pure nature, nor the formation of an arbitrary example) They are interpersonally familiar and unfamiliar, they represent shapes like Ideas, and they can conceive as imperfect and eroded shapes (familiar to nature) in the mind. With the help of the forms of reference, this is the intermediate relationship that we have to enter into a complex world within ... But the references are not interpreted except in the form of reference (Ziapour,1987). Attention to visual elements and effects of ancient and native arts are accompanied by removing an acquaintance of form and provide the opportunity to accompany, act and increase the pleasure of dialogue between the work and the life experience of the audience. It frees up such an act and artwork from the like of sermon or the artist from the sacrament.

Conclusion

The deep entanglement and parallelism between the authority of author and the other (authors, works, and texts before and after him...) that all aspects of the author (the creator of work) and his text (work) have been conquered tangible and intangible. Along with the intertextual approach, any creative work begins with the mere perception of what the author, consciously or unconsciously, now knows. for every new challenge, there is a pre-existing background, which perhaps saved in author's professional collective memory.

In response to research questions, this is hybridity and intertextual process that expresses and interprets the types of interactions in the discourse of architecture and Spontaneity influenced by existence of external force. In the contemporary context, the uniqueness of the work derives from genius, is indescribable. Our understanding of genius and its definition influenced by social and conceptual factors created by the community. Of course, cannot claim that talent is meaningless and ineffective, but the attitude of society towards genius, its definition and recognition, and its purpose isbased on social structure. Each new action, as well as the ability to upgrade an existing action or a priori solution, at the same time, it drinks the sources which the predecessors have provided to it and is less arbitrary, It seems like an obsession in creating a unique work, an act of wasting knowledge, time and resources.

In answering the second question; the content of scenes and images presented to us by a forged work is full of dramatic and attractive arrangements and tricks, which is the variety of features is full of exaggeration. It may put the audience on hold for a moment since the insistence on being true isn't equal the truth, and it's the belief, the content of these types of propositions (works) remains only at the level of imitation (although good imitation). Fake works want us to believe in the reality of their orbit, relying on their staging and their exaggerated qualities, but they do not insist on cognitive questions. They aim to diminish the boundary between realities, imagination, dreams but do not allow the audience and spectator to accompany with them and in their transition, they remain stagnant and become disoriented. But the authors (creators) are working on the processing of own dream and their readers. They display the process of events and life by rebuilding and recreating the scene of fantasy and so, the text becomes an interpreter of real /imaginary and indescribable, art / everyday reality, existence / existent and the nature of the real/fictitious thing. Fake works ask us to believe them but the texts accompany us, to rediscover and redefine what they reveal to us or what we have revealed to them.

Fig. 8. from left. Saqqa-Khaneh Haroonie Passage, Isfahan .Source: http://isfahan.ir.

Fig. 9. Painting Zan-e Kord-e Qučani(1953) of Jalil Ziapour. Source: http://www.iranicaonline.org/articles/ziapour-jalil.

Fig. 10. Tehran Senate House)1953-1957) by Ghiai & Foroughi.
Source: http://iichs.ir.

Endnote

1. Allographic. Works other than the author's artist can also sign the copy of it, several signatures. Nelson Goodman introduces a distinction between autographic and allographic (non-autographic) art which is intended to capture this difference between intuitively forgeable and non-forgeable arts (Levinson, 1980: 367)

2. Autograph. Single-signature relied on his author.

3. Hybridity. Converters have put the term together in the same terms. Bhabha holds that identities are hybrid, and repudiates any essentialist, hierarchical view of it. He puts forth the idea of "negotiations of identity", and goes on to call hybridity a "strategy of survival". (Farahmandfar & Nojoumian, 2013: 63)

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