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Residential Tower in the Cinema Frame; Semiological Exploratory Study of High-rise Residential Buildings in the Cinema after the Islamic Revolution of Iran*

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Abstract

Statement of the problem: In addition to the many factors leading to the creation of shelter, the role of sociocultural factors in the creation of the effects of immaterial tissue on the transfer of the meaning of architectural works is modeled. One of the architectural phenomena that can be a reflection of social discourse in its reading is “high-rise residential buildings.” Meanwhile, the relationship between architecture and cinema, which has been used for many times in both areas, is the venue for review and convincing the audience.

Purpose: The purpose of this study is to investigate how the discourse and semiotic analysis methods can be applied to architectural works and a systematic search for the meanings that have been shown to influence the impact of the cultural and social context on the emotional audience. With this aim, after analyzing the archive of Iranian cinema, analyzes have been presented with the aim of matching and identifying the interconnectedness of the discursive space of cinematic works with architectural works.

Research method: This study, using the library and cinema documents of Iran, in a discursive semantic manner, introduces movies as a semiotic source. It also analyzes the format of discourses in samples of films which deals in a way with the theme of high buildings. Then, through intertextualization, it has received some of the meaning of architecture in an open and fluid form. The findings of this research have been presented through descriptive-analytic method.

Conclusion: Discourse semantics can be a logical reason for reading the meaning of architecture. Considering the social cohesion of high-rise residential buildings, one can say that they make privacy and neighborhood borders. Such buildings are the basis of materialism, individualism and ostentation, which are more reflected in the middle class of society. It is also in line with the growth of the social role of women and the new model of the family. Reading these meanings and this mirroring, together with the need for high-rise residential buildings, can lead to a transformation in the design of this architectural example.

Keywords: *Architectural Meaning, Discourse Semiotics, High-rise Residential Building, Iranian Cinema.*

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Introduction and Problem Statement

The nature of soft and fluid architecture may be hidden behind its massive and firm appearance. (Mansouri & Azad Armaki, 2009: 43) and in the case of the high residential building architecture, this nature may be influenced by few analyzes that usually focus on issues that are static and lead to structural or energy topics. There is concern that the meaning and identity of these high-rise residential buildings will be neglected. One of the approaches to the recognition of architecture is to understand the work of architecture, the use of semantics and attention to the cultural context. How can something be identified and given meaning? There is no explicit answer, and the problem is facing an uncertainty (Nagel, 2014: 35). A method is needed to help understand the meanings that human beings create in social situations (Gaini & Hosseinzadeh, 2012: 118). What can be the basis of the formation of meaning is the result of an interactive flow (Shaeeri, 2011: 29), and an architectural work is also a social phenomenon and in a dialectical relationship with life (Mansouri & Azad Armaki, 2009: 43). According to Martin & Ringham (2000), semiotics seeks to discover the deep layers of the emergence of meaning (quoted from Dabbagh & Mokhtabad Amrei, 2011: 63) and the study of phenomena is based on the indications of producing meaning (Hassani Mianroudi, Majedi, Saeide Zarabadi & Ziari quoted from Khanlari & Qasemi, 2015) there are countless evidence that semiotics can take advantage. Such semiotics can be regarded as a kind of reading theory (Culler, 2011: 206). One of these documents that can understand the meaning and social context of high buildings is cinema that has an extensive coverage among the audience. Cinematic semiotics is mainly a study of film, which is similar to linguistics (Braudy & Cohen, 2017: 137). Cinema is all comprehension (Metz, 2016), and the image of cinema is a rich message (Ibid: 179). The cinema is the language of reality (Ibid). In this regard, according to the research question, how can the impact of cinematic productions on the understanding and transfer of the meaning of high-rise residential buildings be investigated.

Literature Review

The history of research has led to a comprehensive study of the meaning of architecture in the fields of phenomenology and environmental psychology using two keywords, “meaning of the scope” and “meaning of the place”, as some studies in the field of semiotics have suggested (Relph, 1976; Canter, 1977; Tuan, 1977; Rappaport, 1982; Low & Altman, 1992; Gustafson, 2001; Munzo, 2005), interpretations such as the interpretive mechanism (Mustapha, 1988) and the communicative participation of the visual language in the field of communication and research in other textual frameworks (Kristeva, 2002) or case analysis (Lotman, 1990; Eco, 2002) was introduced. In the context of the studies about the meaning of home and housing in the collection of domestic research, the following can be identified: a. Examples of qualitative components of meaning (Rahmani, 2015; Hamzeh Nejjhad & Dashti, 2016; Asefi & Imani, 2016). b. Examples in which the concepts of life in Iranian homes were the criterion of research (Erzhem & Khani, 2012; Akrami & Zare, 2013; Armaghan, 2014). c. Samples that analyzed the house from the semiotic point of view (Nojoomian, 2008 & Parsaee, Parva & Karimi, 2014). d. Researchs on the whole scale of the problem (Agha Latifi, 2012). Also, treatises on the subject of the meaning of housing, including Abdolmajid Noortaghani (2012), with the modeling of the meaning of Turkmen housing and Sara Rahmani (2015), which followed the promotion of meaning in minimum housing. The study of the meaning of high buildings, with a semiotic analysis, lacks internal and external backgrounds.

The qualitative and citizens' perception of high buildings is the subject of some domestic research, as “Investigating factors affecting the formation of high buildings” was carried out by Bemanian (2008). The main focus of this study is on the cultural and social impact of high buildings in large cities. The High-rise buildings construction role in urban landscape has been examined by Karimi Moshaver, Mansouri & Adibi (2010). Karimi Moshaver advises on the positive and negative

dimensions of the presence of high buildings in the city, examining the location of high buildings to clarify the dimensions of the problem. Fariborz Karimi (2016), in his treatise titled "Morphology of High-rise Buildings," examines approaches to the formation of high buildings. In the field of semiotics and in the collection of doctoral dissertations, Foroutan (2009), in his recent article entitled "How to understand the architecture of Iran from architectural paintings," considers semiotics to be one of the methods used to understand architectural space. Dabbagh (2012), in his research on architectural semiotics, discusses about some kind of modeling, through which the architectural reader is contemplated. Mohammadi (2015) in his article, titled "Formation of urban encryption principles emphasizing cultural sustainability using the semiotic approach", as a field of research, choose the issue of cultural sustainability through the use of psychology to determine the factors affecting the transmission of message in a semicolonial approach.. Some other researches have followed the application of the semiotic methodology in the architecture (Foroutan Yekta & Barzi, 2017; Panahi, Mokhtabad Amrei & Navabakhsh, 2014; Mirshahzadeh, Eslami & Einifar, 2011), as well as studies on the dimensions and effective capacity of communication between the cinema and architecture. (Balilan Asl & Eskandari, 2017; Ravadard & Mahmoudi, 2016; Ghahremani, Piravi Vanak, Mazaherian & Sayad, 2015; Foroutan Yekta & Barzi, Mafakher; Mokhtabad Amrei & Afrooz, 2013; Ziabakhsh & Makhtabad Amari, 2010; Okhovat, Amirkhani & Poorjafar, 2009; Hosseini, Aminzade & Bagheri, 2009; Panahi.; Mokhtabad Amrei & Navabakhsh, 2014). In sum, the new subject of this research, is the problem statement of the meaning of architecture in a typical urban example, with a discursive semiotic design that is different from all previous perspectives, and a model is presented that in other architecture cases can be adapted and achieved.

Theoretical Foundations

• High-rise Residential Buildings

Society is likened to An organism, and social forces are considered to be as complex as natural forces (Pourdehimi, 2012: 51). As Price (2000) states, the city has grown in a very complex structure (quoted from: Panahi, Mokhtabad Amrei & Navabakhsh, 2008). In urban spaces, the housing issue is not merely dependent on the residential unit but the meaning of life and its urban characteristics, activities, connections, and reactions to the environment. Social issues of high building are examined at least in the two main areas; the internal relations of a housing and relationships among the neighbors (Gifford, 2007: 9) and the high-rise building as an important building with a great influence on the city, regardless of its location, should have high quality as much as urban landmarks (Karimi Moshaver, Mansouri & Adibi, 2010: 91) The definition of "High-rise building can be a combination of quantitative and qualitative variables (Rahnama & Heravi Torbati, 2014: 234).

• Discourse Semiology

Texts are seen as part of social events (Fairclough, 2004: 21), Semiotics is one of the methods of text analysis that is now dependent on cultural studies (Chandler, 2008: 37), semiotics A sort of reading theory can be considered (Culler, 2011: 101), which at the early stages of that structuralist and the outcome of the process of meaning (Babak Mo'in, 2015: 41), under the set of poststructuralism, if the framework of the discourse frameworks is dealt with Falling from the roof of decomposition, that is to say, the absence of the method and the infinite fluidity of the signs and the pure non-static, The intermediate and static logic leads to (Barthes, 1977: 111). In social semiotics and in the context of discourse analysis, we try to find a model for examining all sign systems. The purpose of this semiotics is to discover the common principles hidden behind multiple communications (Kress & Van Leeuwen, 2001: 2). Semantics is in the context of discourse, and psychology is, in

other words, a discursive semantic, and has overlap some of the great influences of anthropology and cultural studies (Sasani, 2008: 85).

• The Field of Discourse Analysis and Critical Analysis of Discourse

Dialectic of discourse in the form of representation and simulative meanings, is adopted in genres (practical meanings), and are induced in styles (identity meanings). Actions and identities (including the genre) are interpreted in the narrative (interpretive meanings). Interpretative meanings (Fairclough, 2004: 29) Discursive action was formed with two important goals: first, the passage from structuralism and, secondly, attention to the context; meaning here is not based on predetermined goals, but on the basis of the occasional functions of discourse (Shaeeri, 2008: 34). Discourse analysis can be a limiter (facilitating section) of the text analysis process (Ifuersen, 2003:60) and the analysis of critical discourse is one of the interdisciplinary and applied theories that provide a study within a social-cultural context. (Aghagul Zadeh, Arjomandi, Golfam & Kord zaferanloo kamboziya, 2010: 2). In the analysis of critical discourse, language is considered as a form of social process that seeks to introduce social and cultural influences and practices that are pertinent to the text. (Van Dijk, 2001: 352). Meanwhile, discourse analysts, by moving from the level of language examination into application to the level of discourse as social language, have constructed a critical analysis of discourse and applied the functional context of language to wider social contexts and cultures (Sujudi, 2008: 175).

• 3D model of discourse analysis

Discourse analysis can be used in all areas of research. The starting point for discourse analysis is the claim of structuralism and post-structuralism linguistic philosophy, and language plays a role in construing reality (Jorgensen & Philips, 2017: 32). Fairclough, unlike the others who considered all social processes as discourses, limits the term discourse to sign systems such as language and image. In each analysis, two dimensions of discourse enjoy central importance:

1. Communication events: an example of language use, such as newspaper articles or cinematic films;
2. Discursive order: the composition of all discursive forms, consisting of discourses and genres, employed in a particular social entity or domain (Ibid: 119). There are three analytical concentrations in the analysis of each communication incident:
 1. The level of the text, which is the first analytical focus on the text, with the grammatical semantics and coherence beyond the sentence.
 2. The action of discourse; the analysis of discourse and genres in the production and observation of the text is articulated.
 3. Social and cultural practice (Fairclough, 1995: 57). The relationship of the text to social action is mediated by discursive action. The texts are created only through discursive practice and forms through social practice. The three-dimensional model of Fairclough, which provides an analytic framework for discourse analysis, is based on the principle that the text cannot be understood or analyzed in a vacuum (Jorgensen & Philips, 2017: 156).

Semiotic Resources

The term “source” is intended in social semiotics and in the domain of discourse analysis. These resources are material and production for communication purposes, have a semantic potential focusing on past use and a set of performance-focused uses (Van Leeuwen, 2005: 285). The semiotic resources can be all that we do or we create. Human endeavor is to establish and control the use of semiotic resources in the social life (Van Leeuwen, 2016: 29). In sociological semiotics, semiotic resources are defined as action and the effect of the invention for communication (Van Leeuwen, 2005: 3) Social sociologists not only list the semiotic resources and examine how to apply the semiotic resources in particular textbooks, but also participate in discovering and inventing new semiotic resources and new ways of using resources. The semiotics are also present (Van Leeuwen, 2016: 87). The rules of semiotic systems are made by humans, different types and change over time. One of the rules is

the example of the model in which social control is carried out through examples provided by other people in the mass media. Sample model not only allows selection but also rapid and continuous change, or semiotic displacement. Former generations had religious infallible patterns. Another rule is specialty. Where, if we ask, “Why should we do this?” The answer would be “because he/she says so”, which is a person with a “specialty”

Cinematic Movies: The Source of Cognitive Reading of the Meaning of Architecture

Movies (cinematic films are exemplified as examples) can educate citizens and promote an appropriate view of social and political conditions of the time (Van Leeuwen, 2016: 145). Architecture and cinema not only in terms of the nature of motion but also in terms of time Light and color, rhythm and texture, continuity and continuity are close to each other (Balalin Asl et al., 2017: 112). In the view of Giedion (1954), the cinema for the first time allows to understand the architectural integrity of a building. Postmodern architecture conditions is basically cinematic, is essentially cinematic, and after a period of sculptural architecture, the era of cinematic architecture has come to light (Ghahremani & Bakhroo, 2014: 28), overcoming the classical perception of the concept of space and time, the cinema led to the formation of a new space culture. The new model has the potential to turn into one of the main themes of contemporary “architectural discourse” and challenge the classical nature of space and time. The film and architecture are structurally similar (Ibid: 29). The process of watching a movie is very similar to moving between spaces of a building or an architectural space. In the assembly and architecture section, the “fluidity of the form” “The environment is architectural. Eisenstein (1989) refers to the “fluency of the form” in architecture and cinema, and in the article “Assemblage and Architecture” he traces the influence of the cinema on the thinking of an architect historian, and emphasizes the “cinematic

path” and “architectural path”. Cognitive concepts can be very carefully cemented in the semiotics of cinema. (Braudy & Cohen, 2017: 141). By the film, a problem that could only be a visual transference turns into discourse, (Metz, 2016: 37) but not in its linguistic sense. (Braudy & Cohen 2016: 146), the viewer will not get a precise system of signs. Signs is not easily distinguishable from the signifier. The benefit of art is that it begins with the arrangement of the spatial and temporal elements of the elements (Ibid: 68).

Research Method

The present research is a theoretical research with a qualitative approach, which its main strategy is an interpretive method with semiotic analysis. The method of data collection is library and archival, and is a tool for analysis, a book, a film and a picture, and the type of analytical descriptive outcomes. In this paper the possibility of transferring meaning to the understanding of the meaning of the high-rise residential building is discussed, and this is done in a holistic and intuitive way with the semiotic study of cinematic films. Here, the meaning is derived from the study of the dominant discourses represented in cinematic films and the discovery of social discourses affecting the meaning of high school building based on discourse studies. In this study, from the three discourse analysis domains using Fairclough 3D model, and Idma samples were studied (Fig. 1).

Analysis Method using the Fairclough Model

Compared to other approaches, Freckle provides the most comprehensive theories and methods for research in the field of communication, culture, and society. The proposal, especially in the aspect of text, is more in line with written texts than visual texts. Thus, to examine the cognitive language structure (text surface) is not enough to analyze visual texts. For better results, attempts have been made to introduce tools for analyzing a discourse of a visual text such as cinematic films by introducing

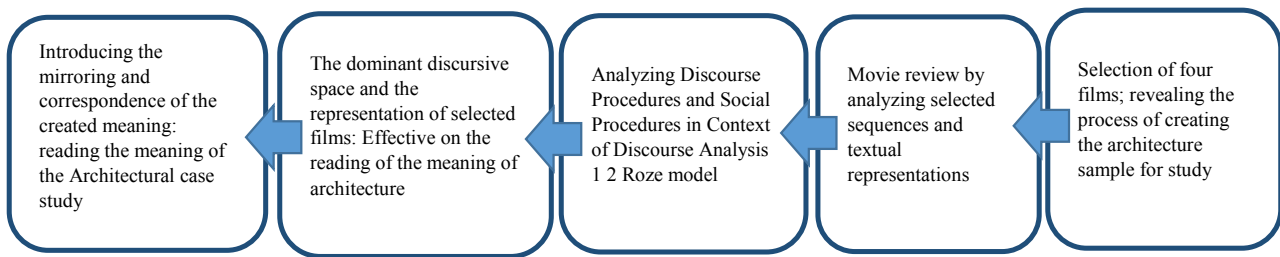


Fig.1. The process of compilation of applied research model. Source: authors.

several other approaches and combining with the 3D model of freckles. Roze, Idima & Cres and Van Livon approaches in conjunction with the three-dimensional model of Fairclough provide a better analysis model. Roze tries to apply the method of discourse analysis to the analysis of images. Roze explains Foucault’s inability to explain Foucault’s argument to two discourse analyzes (1) & (2) points out (Roze, 2001:139) that the same two dimensions of the text and discourse in the three-dimensional model of Fairclough. If the Roze approach addresses visual texts, then Idea focuses specifically on film and television (Forghani & Akbarzade jahromi, 2011: 146). At the analytical level (1), a variety of forms of dialogue is anticipated. The way a person uses language to make a social perspective, discursive propositions are examined, and attention is drawn to articulation through images and speech texts. At the level of analysis (2) T, the focus is on institutional practices that support and provide images. Analysis (1) & (2) are related and overlapped (Roze, 2001: 140).

Selection and Analysis of Case Studies

Except for documentaries that are directly constructed with the theme of architecture and urbanization. Many cinematic imagery films are delivered from architecture and popularity. The films studied in this research have been released during 70’s to 90’s, and share one point in common with each other, that in all of them the architecture of high-rise buildings is referred to directly or indirectly, and the landscape architecture is not neutral for the occurrence of the film. In most of the works presented in Table 1 the story setting is in

Tehran, on which some films emphasizes. Selected films often have a social or some social-political genre.

Putting away the works that do not directly identify high-rise buildings as imaging locations and the setting of film events, among the reviewed films, we can eventually as “در زمانی” choose those films that are either high-rise residential building based on their screenplay script, or those which are selected consciously as the locations Farhadi uses repeatedly in his works. Table 2, represents four films, in which high-rise residential buildings can be followed from beginning to the end, it is done in order to provide a more accurate examination of the semantic ups and downs of the high-rise residential buildings architecture.

Analysis of Selected Quadruple Films Based on the Model of Fairclough and the Proposal of Roze and Idma.

• Discourse Analysis (1): Sequence Analysis and Scene Analysis

The social modern activist, the woman, as the emerging discourse, challenges the power network and dominant discourse in the middle class in this field, the power network is condemned to one-sided, social and mediator therapy as a supporter of economic development indicators, including housing, through this new discourse. But as the masculinity tried (the final sequel to the movie Sultan and his suicide), this attempt has gone a long way (the final sequence of the seller’s movie and the stroke of the old man). The high-rise residential building is an in-common element of selected films that has implicated the collective life of the Iranian community, but it becomes confusing in

Table 1. The introduction of cinematic films from the 1370 to the 1390, focusing on the presentation or design of a high school building. Source: authors.

Title	Director	Story setting	Architectural Review Cases - Tall Buildings
Soltan	Masoud Kimayee-1996	Challenges of two perspectives in preserving the home and the land as a reference to the past / conflict development and protection program	The problem statement of old houses and the creation of new texture with the development of building and upgrading / the possibility of combining the traditional section of the upper class with the modern design
Under the Skin of the City	Rakhsan Bani Etemat- 1999	Urban background / Duality in the city's appearance and interior / Two different urban contexts / Difficulties in decontamination	View of two modern and worn-out forms of the city / Nawab Project References Urban Development / Urban Development and Demolition Background / Displaying an Image of the Two Meaning of Building
Killing Dogs	Mad Bahram Beizai-2000	City Vision / Permanent City Change and Residents / Gray and Insecure City	Show of space in modern and traditional ways / Audience and frightening / Nawab project symbolizing change in the city / sense of belonging to the traditional home / city body insolvency
The Insane Flew Away	Ahmad Reza Motamedi-2002	Dual City Faces / Development and Corruption / Doubt and Doubt	Historic architecture - modern and luxurious architecture / modernization / modernization / Nevaw project Negative growth / two urban texture in Tehran
Fireworks Wednesday	Asghar Farhadi-2005	Relationship between the discipline and the behavior / privacy challenge, security and insecurity / confidentiality / confidentiality / distrust / privacy	Apartment architecture / pluralism and close proximity / privacy violations and suspension of good sense of residence / sharing insecurity in two architectural and urban scales / house designs
Star cafe	Saman Moghaddam -2005	The issue of changing social and structural structure / Modern chaos and erosion of neighborhoods / Strife of modern and traditional lifestyles / Abortion - Social relationships	City prospect and skyscrapers and Imamzadeh in the form of painting / the need for physical and functional rehabilitation of the neighborhood.
Eternal kids	Pouran Derakhshandeh -2006	Obvious contradictions in the city / Lack of effective civil and civil institutions / Effective role of family / home-family	Bridges, tunnels and high buildings / incomplete urban development / modern structures represent single-dimensional progress
Timbre	Bakht Avar-2007	Neighborhood / Intersection of Generations / Lie and Prejudice / Family and Satellite / Female Sexual Behavior	Apartment / Common spaces living and facing neighbors / New cultural goods / Satellite and media
Ekbatan	Mehrshad Karkhani-2011	Development and margins / unemployment and social harm / coldness of communication and emotional and social distances	Tehran City Signs / Urban Development / Rigid, Uniform, and Duplicate Exterior Buildings of the City / Capital
The Seller	Asghar Farhadi-2015	Unemployment and impoverishment / Privacy challenge / Contradiction and conflict in family relationships	Demolition of existing buildings and successive erection, construction measures and non-compliance with criteria, residential density, neighborhood, communal spaces
Side mirror	Manouchehr Hadi - 2017a	The conflict between the upper classes and the lower classes of the family / family relationships depends on materiality	Residential towers in special areas of Tehran / Penthouse and the livelihood / dignity of neighborhoods

the chain of planning and implementation process. Here, the reading of the meaning of high buildings is synonymous and corresponds to the modern definition of the Iranian society. The transition and challenge between residents and rulers at this stage, and threats and opportunities, puts the future under

the shadow of ambiguity and hope. In Beyzaie's films, houses and buildings sometimes have a great place. The scene of the Golrokh's entrance into the city and its encounter with the city's tall buildings, getting her home address and, most of all, confronting with the tower makers and the

Table 2. Selected Films for Discourse Analysis. Source: authors.

Movie title	The type refers to the high residential building	The way of showing the city of Tehran	gener	Director - Production Year
Soltan	Planning and Planning - Dialogue	Gray - cold and dark - Awareness of the future face of the city	Social - narrative	Masoud Kimayei (1996)
Killing Mad Dogs	Build and execution- Background and Special Sequence	Gray, swarming and indifferent, the new town is under construction	Social - narrative	Bahram Beyzyai (2001)
Fireworks Wednesday	Operation - Original location	Colored - busy and unsafe, under the skin of life in the city	Social - narrative	Asghar Farhadi (2005)
The Salesman	Destruction and reconstruction - the main location	Black - injustice, poverty and prostitution, the city hopes for change	Social- event	Asghar Farhadi (2015)

set of fabricators, is another sign of Beyzaie's emphasis on the tall buildings. The image of high-rising buildings in the movie, showing the stages of construction and implementation of high-rise residential buildings, and the permanent background of employment of workers in Beyzaei movie, is a social stage in which the appearance of modernity combines with ideological slogans and ideal beliefs, This contradicts the controversial social and economic situation caused by the breakdown and the lack of links between ideology and developmentism and the victimization of the individual and the family. Beizai in "Killing Mad Dogs" shows the modern social effect of the post-war society, and demonstrations betrayal and deception instead of honesty and sacrifice, the crisis of spirituality in life and individualism in the context of lifestyle and the social crisis, the development and economic changes, he also illustrates capitalism and injustice and inappropriate events in the form of advertising and the lack of proper monitoring of the expression of the Iranian society. Mistrust and insecurity of the family - the uncertainty of the foundation of life - betrayal, stiffness and poverty - and the family on the verge of a great transformation is the result of the representation of the Iranian family in the film culture. In [Table 3](#), by analyzing the sequence

of "Killing Mad Dogs" videos, the impact on the imagined architectural space is mentioned.

In "Soltan," Kimayee, reveals the uncertainty of the cultural model of the family in the light of life and the challenge of the lower classes with emerging classes and the quest for survival in the context of introducing the Iranian family. Farhadi in the film "Fireworks Wednesday" reflects on the influence of doubt on the depth of Iranian daily life, lack of security and certainty, personalization of the concept of lifestyle and personal well-being in the Iranian society, and referring to the fundamental transformation in the nature of family and internal relations. Also, Farhadi in "The Salesman" shows the lacks of a tendency towards religion and nationality, lack of self-management and justification of the instrument, the loss of beliefs and breaking the sanctities, the challenge of privacy in the lifestyle as well as the contradiction in the values of the Iranian family, confusion, contradiction in neighborly behavior and the occurrence of social anomalies in the family in the dimensions of the family and society. To analyze the text of the movies in the Idima way, a scene from "Killing the Mad Dog" was selected. Roze and Idma have three distinctions for language: representation, interaction, and text that summarize the representation of meaning in

Table 3. Sample analysis of a film sequence (Killing Mad Dogs) from a collection of selected films. Source: authors.

Architectural space of the sequence	Sequence analysis	Action	Character	Interpretative code	Descriptive code
Golrokh is confronted with tower construction in the project under construction at Nawab Street, with which they run away. This is a gray scene that gives more meaning to the workers by throwing banknotes to the workers, and the special viewer finds out some of the tall buildings and towers...	Confrontation with the patriarchal dominant trend	Tolerance, interaction	Nasser's creditors against Golrokh	Confrontation suffer	Woman confrontation with city
	Identification of the subject of feminine subject and emerging opposition	Contempt / hesitation	Golrokh and Nasser	Loneliness and Conflict	Relationship of spouses
	The decline of patriarchal discourse and the power of gender equality discourse	Hope and opportunity	Golrokh	vague future	Remove man/ Female supervisor and agent

different terms and the alignment of meanings in dynamic text (Roze, 2001). In the second half of the model, in addition to Fairclough or procedure and quotations, we can use the results provided by Roze and what he calls the Discourse Analysis model. The third dimension of the model is also analyzed for communication between text, discursive procedures and social practices, social science theories.

• Discourse Analysis (2)

Each social action is an expression of these elements: action, social relations, individuals, material world, and discourse (Fairclough, 1995: 25) in the analysis stage (2), not only institutional and social dominant and macro domains is affected, but also the collection of interpretive tanks or subdivisions and a set of conditions that influence the discursive flow of the event, is affected. In the tables 4 to 6, different aspects of the presentation elements of the selected films are presented (Fig.2).

Findings

By summarizing and referring to the tables in the sections of discourse analysis (1) and (2), the discursive flow of the studied cinematic works could be approached. Furthermore, as presented in Table 7, with the help of sociological studies of the works of each director and the review of social reviews conducted in the framework of research carried out by social scientists, three

discursive processes are received, and through the specification presented and representation The corresponding architecture characteristic is examined and identified as shown in Fig. 3.

Based on this, the development of the middle class and a particular lifestyle, individuality, a new pattern of the family and the sex of women will coincide with the progression of marriage. With the development of the process of implementing the project, high buildings and new family relationships will be placed in the same housing as in the residential area, and the type of consumption and modes a new culture that is mirrored with the meaning of residential high buildings. The design of these cases as the main audience of high buildings in Iran has been raised from the results of textual and discursive actions and operations. Table 9 provides a clearer picture of the discursive space of the films, and is adapted to the three-dimensional model of gloss and three layers of textual, discourse and social.

Here, and according to Table 10, in an intertextual and interpersonal way, one of the films conforms to the interpretative and descriptive codes of the field of film and architecture through the common discourse arena, and the architectural reading is expressed that can be studied for other films. And the continuation of the study is the type of reading. This example, which is presented as an example, repeats and acts on other films in the

Table 4. Institutional Procedures Represented in Selected Films. Source: authors.

Movie Title	Discursive and non-discursive elements
Soltan	Tradition and Modernity / Proliferation of Social Life in Confronting Modernity / Spiritual Crisis in / the Challenge of Materialism
Killing mad Dogs	Law, Development, Civil Rights / A Liberal and Modern Woman's Perspective / Ideal Developmentism
Fireworks Wednesday salesman	Woman Identification / Patriarchy and Feminism / Dialectic Challenge of Individuality and Family Social distance / Show of gender and Challenge of womanhood / Anomical social status / Ideal break

Table 5. Interpretations and discursive actions under institutional and social procedures. Source: authors.

Movie Title	Interpreting craters and tanks
Soltan	Movement of patriarchal attitude towards feminist attitude / Social inequality and class distance / Virtue of Sharif death against mild life / Layers and different social classes / Exit of women from stereotypes / Modernization and technological change
Killing mad Dogs	The Problematic and Prophetic Role of Women in the Society / The Strengthening of the Cinematic Genre of Women / The Presence of Women in the Sphere of Social Events / Human Rights / The Controversy of Social Behavior / Gender Conflicts / Subject, The Creator of the Power / Dual Power and Resistance Mechanism
Fireworks Wednesday	Female and Female Affiliation / Structural Obstacles and Confrontation with Patriarchy / Family and Individualism / Neighborhood and Distances / A New Way of Life / Discursive Absence of Women in the Social and Cultural Production / The Challenge of Self-Conduct Individualism and Collective Dependence
salesman	Competence of civil institutions / Metaphysics of life and death Values / Gender dialogue / Strong power woman / Strategic network of power and inclusion of elites / Domination and authority of power over human subject

Table 6. Social action as a context for discursive action. Source: authors.

Outstanding	The question of the realm of life and social life	Economic development combined with cultural mission	Modernization and technological progress
Item	Detection of contradictions, dynamics / discrepancies and resilience / domination of identity consolidation / conflict of power and dignity of social classes / withdrawal of human subject from power network dominance	The selection of social classes through patterns of consumption / naturalization of a pattern / contradiction with a particular power / property network (differentiator) such as the location / economic vision for cultural vision	The process of building and renovating / spoiling time and space in the Giddens sense / New architectural contrast with the city / Identity and new urban faces / Communication/

process of designing the meaning of architecture and facilitates it.

This reading is the result of a process of measuring and citizenship of the formation of meaning from an ongoing, and open flowing, which is in a cycle of interaction, based on the situation and in the process that the agents and partners of the discourse are actively involved in. In Fig. 2, referring to the space of three discourses Manifested in selected films, physical and functional crystallizations are thought to be in the form of architecture, in the prediction, in other words (Fig. 4).

Discussion

Living in new cities, the distance between the subjectivities and the realities of today's urbanization and the concept of habitation, has complex dimensions, in which the transformation of the urban space and its distinctive face and the creation of high buildings are influenced by various factors with various semantic effects. In this study, only one angle or the so-called implications is mentioned as one of the discursive practices in the Socialist Occupation, and it is possible to perceive the empty spaces of other discourses and they can

Table 7. Discourse Processes Based on Levels of Analysis (1) and (2). Source: authors.

Discourses	index evaluation		View Properties			Architectural characteristic
middle class	The upper average	employee	Intellectuality and Modernism	Self-centered and rationalist	demanding / Secrecy	Compaction / economic justification / communication
	Average lower	proletarian	Religious and Traditional	Religious and inference oriented	Modest / pretend	
Woman and new family pattern	cliché	Nature + Youth + Beauty		Beauty - young	beauty-nature	Luxury making / sublimity and being high
	Anti-cliché	Awareness + Power + Wisdom		Wisdom - Power	Consciousness	
The dialectic of individuality and family	External	Propaganda, betrayal and centrality tolerance	Social breakdown and civil society insecurity	Family interior distance	External and virtual external links	Privacy
	Internal	Controversy of concealment and lies				

Table 8: Social and cultural characteristics and dimensions of the middle class, individualism and the role of women in society. Sources: authors.

Architectural horizon	Social Specification				
	privacy	Distinction and anxiety	Social active subject	Individuality and independence	Weaken the links
The symmetry of moving from Iranian home to high residential building by passing stereotypes of woman's image in Iranian society	The Importance of Individuals' Privacy and Not Couples / Family Privacy Challenges and the Rights of the Spouse / Victim of Rape / Challenges of Hijab	Authority and tension / confrontation with the power discourse as the subject of identification / deception of lies and secrecy / customary incompatibility/	Retirement / Individual Quest / Perception and Social Sex / Cultural Production / Woman; Original Role	Employment & Education / Financial independence / widowhood / passing religious and national affiliations / immigration / autonomy	Middle class distance from the first class and the third class / elimination of masculine / individuality in the orbital pair
	Change in gender roles and modern female personal identity	The inner collapse of the middle urban family	The Challenge of Social Structural Barriers to Elimination of Citizenship and Dependence	Reducing social pressure and increasing the level of participation	Activating and rationalizing women is different from being instrumental


be found in other research, and as close as possible to the range of effective factors in the production of the meaning high-rise of residential buildings.

In addition to these views and interpretations of the writers and their analysis, the audience's view of the cinematic works and the people's appearances

Semantic Horizons	reaction
Family-based transformation / Cultural pattern / New communication activities	Textual
Womanhood and feminism / Dialectic challenge of individuality and family / middle class and class breakdown	Discourse
The weakening of solidarity / wealth and materialism / the challenge of religion and nationalism / the challenge of moral values / neighborly challenge / privacy / consumerism	Social

Fig 2. Synopsis of the illustrations and cultural states reflected by the reading of the meaning of high buildings in the three-dimensional model of analysis. Sources: authors.

The domain of discourse	Action (Appearance)	subject	Interpretative codes	Descriptive codes	Movie title
Strengthening self-centered individualism versus family solidarity	Sickness / disability and nervousness	wife	The formation of suspicion and moral crisis in the family / emotional distance	Life in the New Way / Finding Morteza's Secret Relationship / Leaving the Relationship with Husband	Fireworks Wednesday



Architectural readings	Code Descriptions	Interpretative code	Character	Action (Factual)	Discourse field
Attention to high residential buildings and semantic readings consistent with social events	The problem of living in apartment versus living in traditional and traditional homes	Social distance / Search for a different way of residence / physical distance	Female / employed / social activist / priority outsider	Preference for modern components of lifestyle and modern identity	Strengthening self-centered individualism versus family solidarity

Fig. 3. An example of an intertextual interpretation of the movie expression to the meaning of the architecture. Sources: authors.

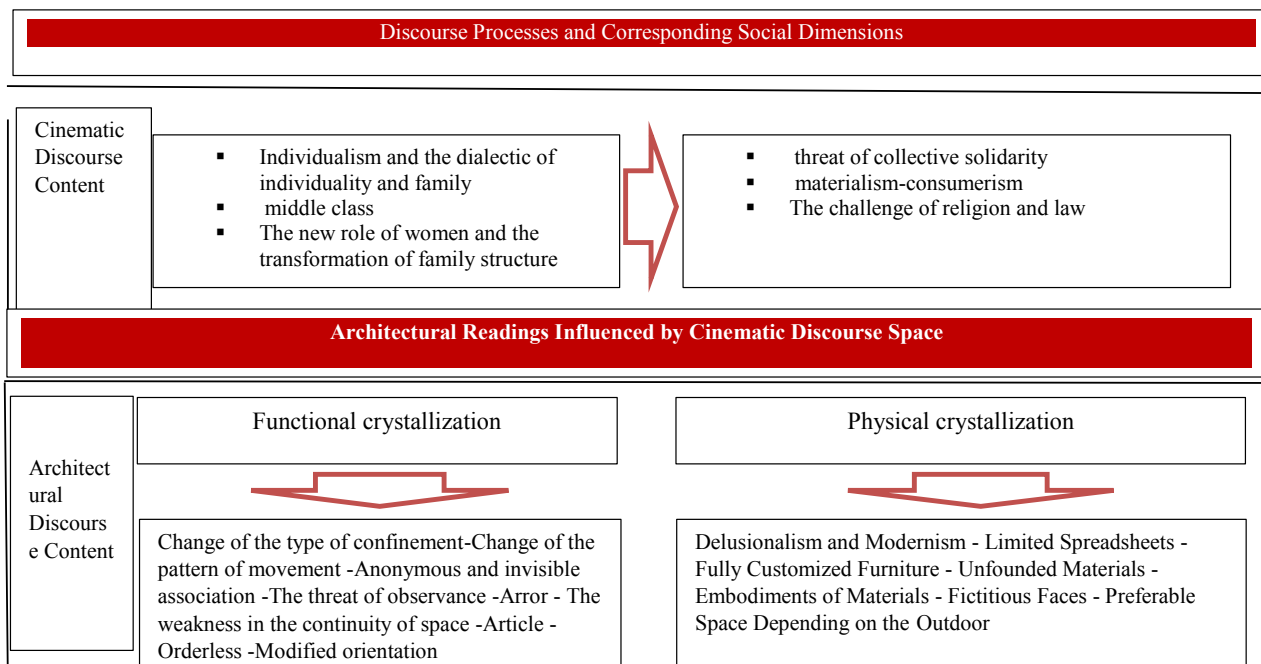


Fig. 4. Discourse Coupling: Reading the Meaning of High-Residential Building Architecture to the Effect of Cinematic Discourse. Source: authors.

and reading can be necessary to be seen. In sum, according to the question, due to the continuity and link between the fields of cinema and architecture, as well as selected cinematic works that are suitable from the series of directing and cinematic brands with social backgrounds and according to the model and pattern used in the research method of this research, It can be seen that cinematic productions can convey a part of the meaning of architectural works and affect their understanding and function.

Conclusion

In order to convince the influence of cinematic discourse on the meaning of architecture, using discursive semiotics, this study, with a review of the Iranian cinema archive in the past four decades, provided a collection of works that represented the appearance of high-rise residential buildings and selected four films that represent the emergence of this effect is studied. In the analysis, three representational discourses that represent the main audience of the high-rise residential building were found. The social structure of the audience of the audience is represented by the result of this research; the context that surrounds the work of architecture, and any attempt to read the meaning of the effect on the recognition of this discursive space and its meaning. Based on the results obtained, it can be understood that the process of high-rise residential buildings from the beginning to the end is clearly tied to the transformation of the Iranian family and especially the active role of women in the family, and the scene reflects this emergence. It has been influenced and effective. It is understood that high-rise residential buildings are not beyond the social and collective challenges of society and the family, and the magnitude of this architectural phenomenon corresponds to the supremacy of women in society and the manifestation of individualism and its independence, along with it. The middle class, which includes a large number of Iran's population today, with a particular cultural context and with a specific definition of cultural consumption, has been

able to chart its activities and horizons in the context of high-rise buildings. This research also finds the meanings found in the building of high buildings in a challenge with the program's and employees' forecasts of this example of architecture and contrary to its development. But how the meaning and semantic integrity comprehension? It seems necessary to review the semiotic rules and patterns and other sources, and especially the rules of the specialist along with the example of the model, and the meanings generated in those templates were also found alongside these meanings, and hope that the scale would the semiotic aspect will be guided later. Although the media, especially the video and mobile media, have a special role to play and can cause flow.

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