**Original Research Article**

# Explaining Experts' Values of Iran's Architectural Design Society*

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## Abstract

**Problem statement:** One of the main issues in social psychology is the study of values. "Value as a guide of behavior" is a fundamental principle in social psychology. The history of this principle is almost one century. The study of values has also been incorporated into other disciplines, one of which is architecture. Since the 1970s, in the architectural realm, "design as a reflective practice" has represented this view, nonetheless, the discussion of values is yet to be studied in Iran's architecture. This research sought to answer the following question: "What are the main values of the experts of Iranian Architectural Design Society and What are the origins of these design values and what is the dominant value paradigm of this society".

**Research objective:** This study aimed to identify the prevailing pattern of values and intellectual and practical frameworks of the designers of the Iranian Architectural Design Society. This article seeks to clarify and examine the values, origins of values and ideas and practices consistent with the values of expert designers in society.

**Research method:** The current research was a qualitative field study, in which the data was collected through in-depth semi-structured interviewing and analyzed using the grounded theory. "MAXQDA 2018" was used to analyze the data.

**Conclusion:** Results indicated "Novelty" is the core value of expert designers, after which "environmental, historical, traditional and social values" is of high significance to these designers. "Contextual Futurism" is the term used to introduce the final set of values in its paradigm form. Designer values are shaped by the personal endeavor, academia and work in the profession. The acceptance of the elite is more important than the satisfaction of the users and the general public.

**Keywords:** *Value, Value in Architecture, Designer Values, Experts of Architectural Society, Novelty, Contextual Futurism.*

The Scientific Journal of NAZAR research center (Nrc) for Art, Architecture & Urbanism

## Introduction

The term value is derived from the Latin word "valere" meaning to be strong, dominant and valuable (Meinert, 1980). Values are goals, preferences and motivations like security, independence, success and kindness that individuals endeavor to achieve. Values simply guide people's lives, are of high importance to them and make them contemplate.

Each individual has a limited number of personal individual values that make up his or her "values system." A person's "values system" is shaped when his/ her values are prioritized and categorized according to the level of importance (Robbins, 2004, 272). The value system of every individual is a structure of deep beliefs that are very close to his/ her core of identity (Rokeach, 1973, 5).

The reason for the importance of values is that "values guide behavior". As values are considered the motivations and goals of the individuals, they thus regulate their attitude and behavior (Schwartz, 1996) and every action of an individual is rooted in his/ her values (Schafer & Tait, 1986).

Regarding the concept of value, notable definitions have been presented in the contemporary era, among which definitions by "Milton Rokeach" and "Shalom Schwartz" have proven to be more comprehensive.

Rokeach defines value as "an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence" (Rokeach 1973, 5). He argues that value is a central belief in one's set of beliefs and determines how one should or should not behave. Schwartz's definition of value is a combination of prior definitions (Schwartz, 2006; 2012).

The discussion of values and their association with behavior is the main subject of social psychology. The significance of values, as a guide to behavior, has led to the extensive study of values in various sciences and fields, such as politics, economics and architecture among others. Values as a guide to behavior appear to be first introduced to the field of architecture by Alexander (1971) and Jones (1977) in the 1970s, which has not been unaffected today by social psychology and the statements of theorists such as Milton Rokeach. As a design researcher, Alexander presented his theory a few years after Rokeach. He argues the existence of an "elemental value" in humans which is the basis of all individual issues and provides the main roots for human actions as a builder, artist, or architect (Alexander & Protzen, 1980, 95). Architectural design is a human, mental, fundamental, individual and non-generalizable activity (Dorst, 1997, 65). Sean, Bucciarelli and Valkenburg among others have explored and further developed this theory (ibid.). According to this theory, the design is intensely influenced by values and is considered a reflective practice.

In the last two decades, the writings of Brian Lawson and Nigel Cross, as expert researchers in design, have provided the design patterns through which the impact and status of value in the design are best described. One of the steps in Lawson's five-step pattern is to reflect, which includes reflection in action, reflection on action and "guiding principles" (Lawson, 2013, 376), which itself includes beliefs, values and attitudes (ibid., 201). A brief review of cross studies also reveals that distinguished designers have basic principles in their design called "first principles" (Cross, 2006, 54).

The guiding principles in Lawson's literature and the first principles in cross literature are the very same values (along with beliefs and attitudes) shaped within designers that influence design (Lawson, 2004, 60). Expert reviews can also reveal the value-orientation of design.

A plethora of classifications has been presented for values by architects. Sebastian G. Lera (1980) has categorized values into aesthetic, social, environmental, traditional, economic, innovation, scientific and mathematical indicators and values

based on gender[1] (ibid.). values such as the environment, Social values, aesthetic and historical values have been repeatedly mentioned in numerous studies[2] and this classification of values in architecture appears to be more comprehensive and closer to the categories of the main scope of this notion, i.e. social psychology. There are other categories. Ivar Holm has categorized values offered by Lera into internal and external categories (Holm, 2006).

On the other hand, many students and novice designers are on the quest to understand the thought process, practice and values in the design of expert and professional designers.

Identifying the thoughts and practices of designers is the subject of "design research." This field has a history of six decades. But in the last two decades, identifying the thought and practice of "expert designers" has become more necessary (Lawson, 2013, 8).

It is noteworthy that in this research and line with Rokeach and Schwartz, values are presented as guiding principles, priorities, desirable preferred concepts, preferences, preferential goals and motivations that are ordered by the individual given their relative importance and hence shape the value system of the individual. The existence of this value system in designers and its role in the guidance of architectural design of each designer is an explicit assumption that also is consistent with the paradigm of "design as reflective practice" which in the history of design research, has always been pitted against the paradigm of "design as the rational problem- solving." Bearing in mind these assumptions and using grounded theory, this study seeks to identify the prevailing value system in the opinions of expert designers of the Iranian architectural community to provide the solution for the following questions: "What are the dominant values of expert designers in the Iranian architectural community?" where are these values rooted?" and "what is the prevailing value paradigm of this society?" The rest of the study is organized as follows: First, the research methods and materials are discussed and then the research findings are presented in the form of validity and paradigm drawing. Conclusions are offered at the end of the article.

## Research methods and materials
### • Method of analysis
There are different research methods for qualitative, fundamental studies, but since in grounded theory, the resulting theory is grounded on data, it offers explanations compared to the theories that have been inspired and adapted from the existing set of theories (Sidman, 2016). This theory involves three approaches, from which the "systematic" approach, attributed to Strauss and Corbin, has received more attention among researchers (Danaeifar & Emami, 2008). Therefore, these study employs the aforementioned approach as a method of analysis.

### • Data collection method
since "interviews can reveal contextual ideas, attitudes, perceptions and information, including expert knowledge, in-depth facts and process descriptions," (Harrell & Bradley, 2009, 24) deep and semi-structured interviews were employed as the data collection instrument for this article.

### • Participants
The target population of this research is professional architectural designers, i.e. architecture graduates whose main "profession" is designing and who has been continuously involved in design activities during the last two decades and their design activities are institutionalized in the form of institutions, such as personal offices or as consulting engineers. Accordingly, the inclusion criteria of these designers consisted pf professional reputation, i.e. being renowned and well-known as a designer, being frequently cited in the literature, a history of nearly two decades of continuous activity in the field of design in the contemporary period and receiving or adjudging architectural awards. The final sample population

of this research is consisted of 20 professional designers of the Iranian architectural community according to the aforementioned criteria, all of whom have a history of professional judging and winning national or international awards.

• **Theoretical sampling**

This research was conducted in a three-year time interval.[3] To this end, 20 architectural designers from the professional community were selected according to the aforementioned inclusion criteria and using theoretical sampling. The interview guide was scrutinized based on the objectives and research questions after two-sample tests resulting in 20 items in three categories of "Biography", "Experiences and Instances" and "The Concept of Experiences". According to the research methodology, theoretical sampling was used for sampling, as "theoretical sampling is an integral part of grounded theory" (Khan, 2014). This sampling method compels the researcher to seek places, people and events that maximize the possibility of discovering diversity until achieving saturation, i.e. "a state in which the researcher makes the subjective determination that new data will not provide any new information or insights for the developing categories" (Strauss & Corbin, 2016, 165). In this regard, after each interview, the data were analyzed and the next sample was selected to obtain different results. During this study, the contents and subjects were repeated from the 15th interview onwards, i.e. the theory reached saturation. Nonetheless, the researcher continued interviewing up to the 20th subject.

• **Open coding**

In the analysis process, first the interviews were transcribed and then codes were developed through line-by-line analysis of the text. Each primary code within the text of the interview was marked with an entry in the table below as a meaningful phrase or secondary code (Table 1). All the meaningful phrases that were synonymously related were labeled as a single concept with an abstract title. This process led to 3585 primary codes, 2922 secondary codes and 321 concepts.

Then, all the concepts that were similar in terms of dimensions and properties were categorized under a subcategory that has a more abstract nature than the concept. The subcategories were then categorized under main categories, which were inherently further abstract. The 231 mentioned concepts were reduced to 49 sub-categories, which were themselves reduced to 15 main categories. To achieve a better insight into the steps of open coding, the approach to getting from the secondary codes to the category "University" as the main category, were presented. It is noteworthy that the secondary codes (See Table 1) were derived from 231 primary codes.

• **Axial coding**

The main categories are attributed to the subcategories from which they have resulted. In other words, to recognize more detail, the reverse process of what has been done so far was performed and the relationship between the main categories and the sub-categories was thus examined. Dimensions and properties of these categories and subcategories are recorded in the form of a report. This stage is called the axial coding step, the report of which is presented in the Findings section.

• **Selective coding**

In this type of coding, several procedures were performed: first, the main categories were developed as the core category and then supplementary categories were embedded to the main category, then the story trajectory was extracted and thus a pre-theory was formed. The pre-theory was then refined by adding or completing the necessary elements and removing the surpluses. It is worth mentioning that "MAXQDA 2018" was used for data analysis in performing the coding steps.

• **Reliability and validity**

findings being rooted in realities and the adequacy of the research process were the criteria for the validity of this method (Strauss & Corbin, 2016, 284), which indicated the validity and reliability of the research. To this end, 4 measures were taken. First, all codes extracted from the data were compared

Table 1. The process of converting secondary codes to main categories and number of quotes. Source: authors.

| | Secondary codes (meaningful phrases) | Number of quotes | Concept | Number of quotes | Sub-category | Number of quotes | Main Category |
|---|---|---|---|---|---|---|---|
| 1 | Conversation with other students | 8 | Conversation with other students | 24 | | | |
| 2 | Collaborating with other students | 16 | | | | | |
| 3 | Conversation with senior year students | 14 | Learning from senior year students | 35 | Architecture students of the university | 71 | |
| 4 | The influence of senior year students | 21 | | | | | |
| 5 | Research and debate with college friends | 4 | Research and cooperation with college friends | 12 | | | |
| 6 | Teamwork with other students of the same department | 8 | | | | | |
| 7 | Learning a fundamental subject under the influence of the professor | 2 | University professors | 121 | University professors | 121 | |
| 8 | The influence of the professor in understanding the importance and extent of architecture | 4 | | | | | |
| 9 | Being accurate in architecture, influenced by professor training | 1 | | | | | |
| 10 | Multi-layered nature of architecture, influenced by professor training | 2 | | | | | |
| 11 | Learning from professors | 67 | | | | | |
| 12 | Existence of good professors | 14 | | | | | |
| 13 | The Influence of university professors | 31 | | | | | |
| 14 | Department atmosphere | 3 | Department atmosphere | 4 | University environment | 11 | University |
| 15 | Department environment | 1 | | | | | |
| 16 | The persuasive nature of architecture as an influence of the university environment | 1 | University environment | 7 | | | |
| 17 | The impact of the university environment | 6 | | | | | |
| 18 | The influence of the university system | 6 | University system | 25 | University system | 28 | |
| 19 | State-of-the-art learning in the university system | 1 | | | | | |
| 20 | Learning architecture, influenced by the university system | 1 | | | | | |
| 21 | Education, influenced by the university system | 2 | | | | | |
| 22 | The influence of the university on learning and ability | 2 | | | | | |
| 23 | The great impact of the university on my abilities | 3 | | | | | |
| 24 | Understanding the importance of research before design, under the influence of the university | 1 | | | | | |
| 25 | The Impact of the university on my realization of the significance of discourse | 1 | | | | | |
| 26 | The Impact of the university on my knowledge | 1 | | | | | |
| 27 | Learning from university | 7 | | | | | |
| 28 | The impact of architecture school systems outside Iran | 3 | University systems outside Iran | 3 | | | |

with the result in various stages. In the next stage, two supervising professors and the primary author coded three samples of interviews separately to compare the results. for the next stage, the theory was sent to all members of the sample population. 14 designers responded to the inquiry and 6 of them offered recommendations for altering the paradigm. Under the influence of these measures, the final results were further developed. Finally, examples of coding types and steps to obtain categories were presented in this paper so that readers can judge the process themselves, as "in this way, the adequacy of the research process can be judged by the readers of the research" (Corbin & Strauss, 1990).

## Research Findings

The findings are presented in this section. A list of main and sub-categories of research is presented both in the form of Table 2 and in the form of a paradigm model (Fig. 1), developed based on

conditions, strategies and consequences at the end of this section

- **Core categories: contextual futurism**

The core categories are the underlying idea or the "main phenomenon" of the data analysis process in a study (Creswell, 2012). The core category in any research is a phrase or list that represents the main phenomenon of the research. In this research, the core categories represent the prevailing values system in the studied population, which is introduced by the term "contextual futurism", i.e., the main values of this population can be introduced using this term which is also able to function as the goal, preference and motivation of the expert designers of the architectural community. the core categories are defined by three subcategories, namely "Futurism", "Influential architecture" and "regionalism", the definitions of which are presented to explain the main phenomenon.[4]

Table 2. The process of converting secondary codes to main categories and number of quotes. Source: authors.

| Core values | Causal conditions | Context | Intervening conditions | Strategies | Consequences |
|---|---|---|---|---|---|
| Contextual Futurism | - Personal endeavor: Design practice and experience, Archival studies, Experiencing other forms of art<br><br>- University: Architecture students of the University, University atmosphere, University professors, University system<br><br>- Profession: Coworkers of design teams, Collaborating with the experienced, Expert coworkers of the architectural society, Teamwork, Collaboration with major firms | - General requirements of architecture: Economic review, Criteria analysis, Performance review, Following and applying the requirements of the client, Assessing the needs of the user, Considering aesthetics, Paying attention to the geometry, Project facilities and infrastructure, The problem of project structure, Materials, Using technology | - Acceptance by the elite: Winning an architecture award, Winning a design contest, Publishing papers in journal, Recognition by other architects, Acceptance with the designer | - Critical redefinition of the architectural problem: Reviewing topics, Redefining the project problem, Raising questions about a subject<br><br>- Creation of new spatial structures: New spatial structure, Novelty<br><br>- Formulation of the problem in a specific framework, context and region: Attention to context, Contextualism, Regionalism<br><br>- The exploitation of historical experiences: Inspiring from past architecture, Inspiring from past art, Inspiring from a past culture<br><br>- Forming new patterns of bio-space: Formation of a pattern | - Development of architectural literature: Distinction of form and space, Novelty<br><br>- Generating original and novel examples: Forming a new and creative space, Novel spatial experience<br><br>- Preservation of natural and historical heritage: Preservation of natural heritage, Preservation of historical heritage<br><br>- Shifting and improving urban texture: reviving urban spaces, improving urban appearance, improving urban space in amalgamation with nature |
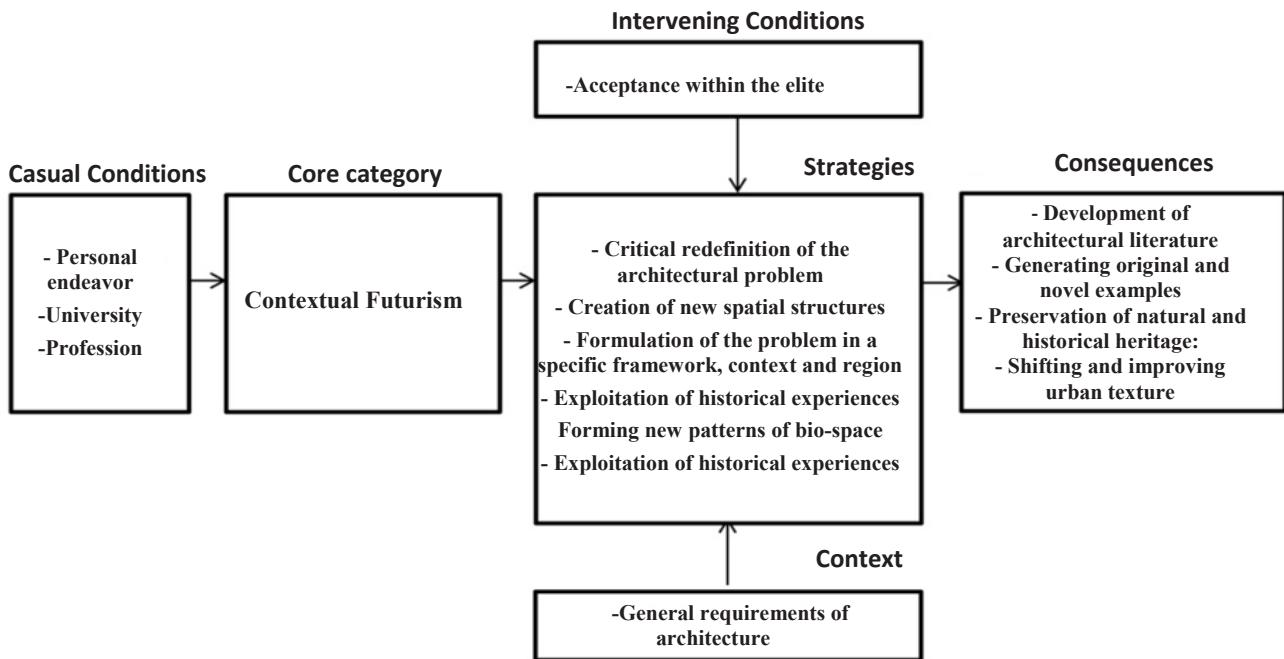
Fig. 1. The prevailing paradigm of design experts of Iranian architectural community. Source: authors.

### - Futurism

This category represents progress towards the future, modernity and novelty in exchange for conservatism. This category emphasizes globalization, development, pioneering, progress and advancement of architecture and is considered a factor in the progression and development of architectural borders, i.e. the promotion of architecture by the architecture itself. This view seems to be consistent with the view of "progressive architecture" in the contemporary Western world. The advancement of architecture towards the future by generating novelty following global views best describes this category. In this regard, it is noteworthy to refer to the text of the interview with the designers:

"Frankly, you would never like to repeat the way you have already traveled, that is you are looking for a new way for which you can brag, man, I have taken one step ahead from the previous work" (Ghanei, 2019).

"There are many tasks to do in architecture, the final results of which would be that finally you are getting in harmony with the world and are constantly moving, that you are quickly aware of the issues that have become important in the world" (Ahmadi, 2018).

"It is very important to me that the idea be original, that the idea is not plagiarized. I have a confession to make here: this plagiarism thing is common not only among our students but also among our elites" (Shokoufi, 2017).

### - Influential architecture

In addition to the issue of futurism, for designers, the influence of architecture on issues such as economy, society, lifestyle, even the tastes of people and other architects are of paramount importance to the designers and they are constantly on a quest to achieve it as a goal. In essence, the footprints of "futurism" can be traced in this category. The following is extracted from the interviews in this regard:

"My plan was not having the intention to build up an architectural project, it was to adapt to the tastes of the people so that people would repeat it and the texture would be formed based on it" (Nikbakht, 2017).

"Our firm, whether in residential projects or public

ones, tries to provide novel models that can improve the way of life or improve people's experiences and so make a difference" (Ilkhani, 2017).

"We in some way try to highlight the influence of our work on the people, in that when someone steps into one my works, all they see is a different perspective. This led to influence on that particular person" (Shokouhian, 2019).

**- Regionalism**

Most of the designers consider the context, background and region. It seems that the rich history of Iranian civilization and culture is the major cause of this issue and the justification for many decisions in the works of these designers are principles derived from the history of the region. The term "contextualism" in the core category is an abstract representation of this category. Some of the interviews are presented in this regard:

"Essentially, since they grew up in a land where there are special conditions in terms of climate, in terms of its internal potential or whatever, so, the context is also very important to them" (Ahmadi, 2018). The core category is visually presented in Fig. 2.

**• Conditions**

Conditions are the set of occurrences that create the cause, situation and issues related to a phenomenon.
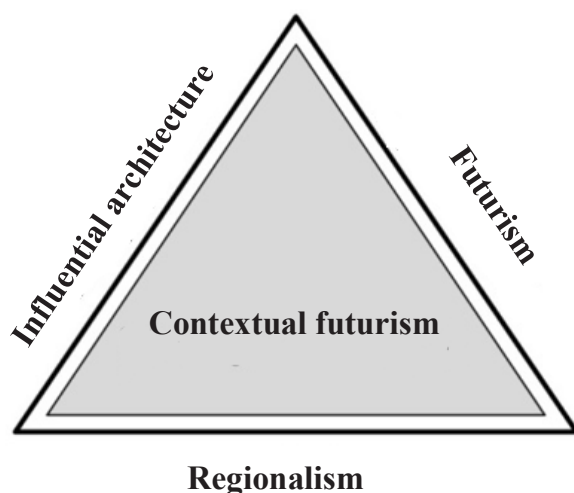


Fig. 2. Model of Core categories and their components. Source: authors.

Conditions can be stemmed from time, place, culture, laws and beliefs among others (Strauss & Corbin, 2016). These conditions can be studied into three categories; Causal conditions, intervening conditions and the context (Creswell, 2012).

**- Causal conditions**

The categories of conditions that influence the phenomenon (core category) are known as the causal conditions (ibid.). Causal conditions give rise to the core category. For this study, "causal conditions" represent the "source of values" of designers. These conditions are referred to as "personal endeavors" within the community of the designers in the first place, along which "university" and "activity in the profession" are the other casual factors forming the core category; For example, under the influence of a professor or a system in the university, a value is formed within the designer. The three aforementioned categories are described below.

- Personal endeavor: Although different indicators are representing personal endeavor, this category can be traced predominantly in "Design practice and experience", "Archival studies" and "Experiencing other forms of art". The following were mentioned in this regard:

"Architecture is a broad field, there are times that you should be curious, be active, try and practice in any of these mini specialties, but for us who have grown old in the field, it can be a form of study or experimentation. The act of designing itself is very important" (Majidi, 2018).

"You know, I paint myself, I sculpted for a while, that is why I'm often told that I understand the combinations well" (Rafiei, 2019).

"For me, architecture is essentially a kind of continuous practice and learning, while at the same time, I participated in international competitions and I practiced architecture this way" (Balazadeh, 2019).

- University: As the causal factor of values or core categories, the university includes categories of "Architecture students of the university", "University atmosphere", "University professors"

and "University system." the following were extracted from interviews: "What I have gained in the university were colleagues and friends, I think research and conversation with these colleagues are colorful." (Dabbagh, 2017).

"Teamwork was the most important thing that I learned from M.I.T., in Toronto and then Harvard and then M.I.T.; I learned one thing: that I realized that there is something called critical thinking" (Nabian, 2017).

"Undoubtedly, among the people who influenced me were my professors, under whom I have nurtured" (Firouz, 2018).

- Profession: Persistence and activity in the profession are other causal factors representing values or core categories. It is manifested in "Coworkers of design teams", "Collaborating with the experienced", "Expert coworkers of the architectural society", "Teamwork" and "Collaboration with major firms". The relevant quotes from the interviews include the following:

"[My friend] Rambod is an architect of the most professional level; so that, the experience of partnering up with Rambod in professional projects has helped me a great deal" (Nabian, 2017).

"Well, there was a consulting engineer there, an expert one, who worked on urban planning, on architecture and there were many of the elites there. This consultant was very influential on me" (Nikbakht, 2017).

"For example, I'm on the phone with Mohammad Majidi and he says something about his firm and I learn something. The other day, I see Reza Daneshmir in a lecture, I learn something new again making me think about it" (Nabian, 2017).

**- Contexts**

Contexts are specific conditions that influence the strategies (Creswell, 2012). It is the nexus of causal and intervening conditions, in which the scope of the core category is determined (Strauss & Corbin, 2016). It is, in fact, the factor in which the core category is manifested. General requirements of architecture are the contexts of this

research; For example, the analysis of criteria by the architect (as a representation of context) can be an agent of the creative theme (a representation of the core category) in this project.

- General requirements of architecture: Subcategories forming this category were stated by all the subjects and were introduced as General requirements. This category is manifested in "Economic review, Criteria analysis, Performance review, Following and applying the requirements of the client, Assessing the needs of the user, …" which are covered in full detail in Table 2. Some relevant quotes in this regard include: "In many of our projects, the analysis and interpretation of criteria, which seems to be a very hard challenge hindering the progression of work, itself became a subject that we analyzed and we tried to extract capacities and capabilities from it and use it as the basis of our work" (Majidi, 2018 ).

**- Intervening conditions**

The intervening conditions modify or change the causal conditions (Strauss & Corbin, 2016) and influence strategies (Creswell, 2012). The intervening condition of this study is Acceptance by the elite, i.e. it is the factor of modifying or changing the causal conditions, the core categories and strategies as well. In this study, Acceptance by the elite was shown to be always a factor modifying or changing the values of community designers. For instance, winning a contest for a project or in a journal confirms the values on which the project is based.

- Acceptance by the elite: Acceptance by the elite has emerged with the manifestations of "Winning an architecture award", "Winning a design contest", "Publishing papers in journals", "Gaining recognition by other architects", "Acceptance with the designer". The following are extracted from the interviews in this regard:

"Rambod has won Architizer 2016, there was this Pool Vision in France, which he also won" (Rafiei, 2019).

"Look at the house of Daryabandari, because it was

published in architecture journal and attracted a lot of interest" (Kalantari Taleghani, 2019).

"It is all about how can architecture contribute to a better society and you as a designer can revive your humanity; this should be what we all follow" (Firouz, 2018).

"In 2014, this project was placed fourth in the running for the architect award; He became recognized and honored and the next year he became second in art and architecture" (Rafat, 2019).

**- Strategies**

The specific actions or interactions that result from the core phenomenon (Creswell, 2012). In this research, strategies have appeared through 5 manifestations. These categories are strategies influenced by the values of designers and as well as the intervening conditions and context; For example, one of the manifestations of the core category which is "Novelty" is formed by the strategy of "Inventing new spatial structures".

- Critical redefinition of the architectural problem: This category three sub-categories, namely "Reviewing topics", "Redefining the project problem", "Raising questions about a subject". The experts of this society always redefine the problem of the employer, treat projects as subjects, have a critical eye on even the trivial and review the different levels of issues. The following are extracted from the interviews in this regard:

"What does it mean to have a window facing the street in the Islamic Republic? For example, why do we have to put a toilet at the foyer? Why should its door open to the entrance hall?" (Firouz, 2018).

"A book is published by one of ours, in which much attention is paid to the fact that redefining the problem and creativity in creating a problem is the very first step to every project" (Dabbagh, 2017).

"When the lots of this villa district reach an average area of 250 square meters, in practice, these pavilions are located at a very short distance to each other and our project tries to make a fuss about it on an urban scale" (Hosseini, 2019).

- The invention of new spatial structures: This category can be categorized into two sub-categories, namely "New spatial structure" and "Novelty" which are also referred in the interviews: "We introduced a special type of ramp, an S-shaped one, if you look, there are two types of ramps out there that are considered the milestone of modernism, one is the ramp of Villa Savoye and the other is the ramp of the Guggenheim Museum. Here, we introduced a Spiral S-shaped ramp" (Daneshmir, 2017).

- Forming new patterns of bio-space: This category seeks to "create patterns". One of the strategies for these designers is to try to promote their works as a model for other professional architects, lower-level designers and even regular people. "In that project, I was not trying to design an architectural work, I was trying to design the seed of a texture, which can be then the role model and a building pattern for the whole texture to look after" (Nikbakht, 2017).

- Formulation of the problem in a specific framework, context and region: this category can be described with subcategories of "Attention to context", "contextualism" and "regionalism". In the following, two notable fragments from the interviews are presented:

"For me, a project starts from its capacity and its relation to the earth and usually when I understand the relation of a project to the earth, a great deal of the project suddenly becomes clear in front of my eyes" (Majidi, 2018).

"The genius of building that wall was that it framed the trees beautifully, as it was a part of the environment there. The house in Safadasht of Karaj is also utilizing its environment" (Heyrati, 2019).

"In the project of Imam Reza Tower, I saw that idea of the space completely matches to light and darkness from Suhrawardi's sayings." (Rafiei, 2019)

- The exploitation of historical experiences: This strategy can be represented by the subcategories of "Inspiring from past culture, architecture and art". This issue is provided in the text as follows:

"Culture and civilization of the Golden Islamic era have shaped my orientation towards artistic and architectural work" (Noghrehkar, 2018).

"In Iran, we play with the dirt. Basically, in the plateau of Iran, architecture is earth-oriented, you see that 90% of architecture is based underground, look at the houses of Yazd, I do not know, look at the Qajar of Tehran, the late Qajar" (Ahmadi, 2018).

"I use themes, archetypes and motifs, some of which may even be in carpet weaving, in fabric, in decorating and such, it helps a lot" (Nikbakht, 2017).

**- Consequences**

Consequences are the outcomes of employing the strategies (Creswell, 2012). In this study, the consequences are presented in 4 categories. The strategies derived from the core categories of designers bear consequences; As an example, the consequence of the strategy of inventing new spatial structures is the development of architectural language

- Development of architectural literature: This category is manifested in the distinction of form and space. The following quotes are extracted from the interviews: "Creating a spatial event means that something happens that makes a difference; we can call a difference, distinction or uniqueness. That's it! The term I was looking for was uniqueness. the uniqueness of that spatial event that is stemmed from the soul of the creativity" (Shokoufi, 2017).

- Generating original and novel examples: This category can be characterized as the generation of new and creative space and novel spatial experiences, for which the following discussions were made during the interviews: "I reviewed the space that I produced as a critical subject, all of which have an experimental nature and experienced-oriented" (Nabian, 2017).

- Shifting and improving urban texture: This main category can be described under the sub-categories of "Reviving urban spaces", "improving urban appearance", "Improving urban space in amalgamation with nature"

"It is an urban space, it adds a graceful public venue to the city" (Shokoufi, 2017).

"Except for the southern space, which no matter what is green space, there is also some green space between the two buildings, so that is shared between the two units which are also good for their coexistence" (Firouz, 2018).

- Preservation of natural and historical heritage: This category can fall into two sub-categories, namely "Preservation of historical heritage" and "Preservation of natural heritage".

"When I see that cultural heritage is simply being destroyed, I feel terrified! Sometimes I express my concern in a lecture somewhere, for example in a project, we revived a brick that was abandoned after 50 years." (Nikbakht, 2017).

"The goal was that after the gabions were opened, the stones would be returned to their original place because they do not pollute the environment" (Khazaeli Parsa, 2019).

"The Farsh-Film Studio is a place in the city that has been regenerated, for which it was re-appropriated; That is, we made a small change to the existing structure but turned it into what the plan demanded, then to add materials, we went to find construction material recycling sites around Tehran" (Ghoddousi, 2019).

Finally, the main categories are presented in a model according to Fig. 1.

## Conclusion

The final set of values in the view of design experts of the Iranian architectural community is introduced under the umbrella term of "contextual futurism". This phrase represents and summarizes the values of the studied society, as it is always seeking this category as a goal, preference and motivation. Contextual futurism can be explained in the form of three components, namely Futurism, Influential architecture and Regionalism. Futurism is described by concepts such as the advancement of architecture, globalization, innovation, modernity, attention to the future, pioneering, progression,

promotion and development of architectural boundaries by the architecture itself in exchange for conservatism.

Influential architecture is attributed to the impact of architecture on all aspects, including social, economic, cultural, architectural, urban and environmental issues, while regionalism is attributed to the theme, context and region. This futurism and its subsequent progression are inherently sustainable and move in line with the context and the region. The promotion of works, the creation of new structures and the reproducibility of these new structures are also significant to these designers. These categories are among the values of designers and function as goals, motivations and preferences for designers.

They can be identified by the categories of "novelty, environment, history and tradition and social values." The findings of this study indicate that the prevailing and predominant value of the Iranian architectural community can be describes as "Novelty" and the values of "environment, history and tradition and social values" are placed next as the important values in the mind of expert designers within the Iranian architectural community. These values are placed under the influence of "Personal endeavor", "university" and involvement in the "profession" and the most influential source or causal factors are the aforementioned ones; By transforming these categories into their constituent concepts, the origins of these values can be classified into three categories, namely "process influencing the formation of values", "The environment of value formation" and "value-forming factor". It can be argued that influential processes are consisted of studying, practicing and experiencing design, conversation, observation and listening, done in university environments, internship environment, professional work environment and under the influence of professors, skilled designers in the guild, working group designers and more skilled designers shape the values of this community.

On the other hand and in overall, achieving the acceptance of community designers and their works depends on being attentive to these values, especially the manifestation of the "Novelty" value, as its members govern important architectural events and evaluate journals and magazines, form scientific circles related to design and referee contests among other things.

This subject is introduced as "Acceptance by the elite" and as an intervening factor, it modifies a value-oriented view and the strategies used for achieving them. It seems that the acceptance by the elites is more important for these designers than the general public, as the ultimate fantasy of the members of this community is winning awards and competitions, publishing papers in journals and being accepted by other expert designers and having their design character recognized by scientific and design societies rather than the satisfaction of the user, the audience and the general public. Designs that are eligible in these values have gained relative acceptance in society and guide other community designers and particularly novices in this field.

Findings indicated that the values shaped and the strategies employed for achieving these values are reflected in the category of "general requirements of architecture"; That is, geometry, economics, the desires of the client, attention to the user, analysis of criteria, structures, facilities, materials and use of technology function as themes, contexts and factors for achieving values and values like a novelty or environmental values are reflected in these issues. The prevailing values in the design practice of the designers lead to a plethora of strategies. These include the critical redefinition of the project problem, invention of new spatial structures, the formulation of the problem in a specific theme, context and region, the exploitation of historical experiences and the formation of new bio-space patterns. The consequence of these values and strategies include development of architectural literature, generating original and novel examples, preservation of natural and historical heritage, shifting and improving urban

texture. At the end, this study does not claim to have introduced all the views of the design community but states that it has only introduced the dominant view of the designers of the target community.

## Endnote
1. Since feminist movements were at their peak during that research period, this value seems to be a mere influence of such movements.
2. For instance, see Aminzadeh (2015) and Thompson (2000).
3. In addition to the archival studies on the research subject, the first interview in this research was conducted on 09/08/2017 and was continued until 12/10/2019.
4. Evidence suggests that the most futuristic designer of the architectural society has also an eye on the region and the field of design and historical experiences, while the most contextualistic one is not simply willing to imitate the architecture of the past and thus seeks to progress his/her project or architecture a leap forward.

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