

Original Research Article

**The Authenticity and Originality of Contemporary Architectural Works
(A Case Study of the Tehran Museum of Contemporary Art)**Amirreza Esmaily Gheshlaghi¹, Mohammadreza Bemanian^{2*}

1. Ph.D. Student of Architecture, Tarbiat Modares University, Tehran, Iran.

2. Professor of Architecture, Tarbiat Modares University, Tehran, Iran.

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Abstract

Problem statement: Originality and authenticity of architectural works have been examined from the legal, artistic, restoration of historical buildings, and architectural theory viewpoints. The issue of originality in the contemporary architecture of Iran has been the focus of many specialized and public journals; however, in scientific research's discourse, criteria are vague. Therefore, the question is what are the criteria of originality and authenticity in contemporary architecture? To scientifically enrich the discourse of originality, the Tehran Museum of Contemporary Art, one of the most important contemporary projects in Iran, was chosen as the case study based on the proposed criteria

Research objective: This research aims to clarify the differences and similarities between the terms authenticity and originality and to propose criteria for measuring them in contemporary architectural works.

Research method: This research employs mixed interpretive-historical strategies and logical reasoning through consultation with bibliographic data.

Conclusion: The "Original" scheme has exquisite features that have not been seen before. An architectural work can be named "Authentic" if it has the following features: 1- imitation of elements or idea, 2- presentation of creativity and innovation in its composition, 3- alliance with and influence on the context and society, and 4- explicitness and honesty. The comparison of the case studies in terms of aspects of form, spatial organization, circulation, and the materials revealed that Tehran Museum of Contemporary Art has not presented its distinguished elements of form for the first time, therefore, it cannot be considered "authentic" work from this point of view. Despite these outward similarities, four other criteria can be identified in the scheme of the museum which can give it eligibility to be considered "credible".

Keywords: *Copying, Imitation, Kamran Diba, Iranian Contemporary Architecture, Tehran Museum of Contemporary Art.*

* Corresponding author: bemanian@modares.ac.ir,
09121081534

Introduction

Despite the importance of the authenticity and originality of architectural works, it has been largely neglected. Although there are so many comments about the originality or the fakeness of a building and its authenticity, there are no accurate and clear criteria to answer the problems proposed about the authenticity and originality of the architectural works. Similarly, there is no benchmark to determine the scope of imitation and influence and the extent to which architects can borrow from one another in their artworks. This problem is associated with the complexities arising from the disagreements and the wide scope of the area. The vast scope of the subject area makes it have a relationship with the customary, legal, artistic, and philosophical contexts. Such a scope highlights the necessity of a holistic view and proposal of a theoretical framework with respect to the definitions and goals in other fields even more important. According to Foucault “discipline is defined by a domain of objects, it is a set of methods and proposals which are assumed true, and is the application of some rules and definitions, techniques, and tools that altogether make an anonymous system at the disposal of anyone who has the intention or ability for using it (Foucault, 1981, 59). A discipline is defined “by the definition of the domains (scopes) and regulator rules (Plowright, 2014, 14). Therefore, the authenticity issue must remain within the scope of the architectural discipline, although it uses the vocabulary and the interpretation of the other disciplines. For this reason, it is critical to analyze the application of two keywords of “authenticity” and “originality” in the theoretical vocabulary of contemporary architecture as well as finding the roots of the terms and conceptions related to these keywords which are assumed to be synonyms in so many cases. It can help us to realize the possibility of the expression of the criteria about the authenticity and originality acquisition by the works.

On the other hand, the selection of the Tehran museum of contemporary art is one of the important examples in the discourse of Iranian contemporary

architecture since there are many discussions on its originality or unoriginality and have appeared under the title of “false architecture” (Barabadi, 2016, 12) will help us to apply and measure the resulted criteria for the assessment of the proposed claims about this monument, apply some criteria for the development of the Iranian contemporary architecture discourse, and present a replication based on theoretical support. These are all the goals of this research that can objectify the research findings.

Research questions

- What is the criterion for the acquisition of the authenticity and originality of contemporary architectural works?
- How close is the Tehran Museum of Contemporary Art to the originality criteria in architecture?

Research method

The qualitative methods based on the interpretation and logical reasoning were used in this research to review the historical literature of the subject, extract the criteria and indices then analyze the projects. Using the bibliographic studies, the relevant literature was studied and different points of view were assessed. Then, the analysis and scrutinizing the definitions and their exploration in the theoretical domains of contemporary architecture and their analysis have been done to help us identify the criteria and the amount and manner of their application in our case study.

Research background

A considerable amount of studies have paid attention to the originality issue of the architectural works in terms of restoration and renovation of the historical monuments discipline. One of these researches is of Abdelmonem (2017) who emphasized the importance of the use of digital technologies in the documentation of historical works to maintain their originality in the process of their rebuilding. Shareef (2018) tried to propose criteria for the measurement of the originality of the architectural

works. Khakban, Pedram and Emami (2020) investigated the originality of the works in the open-space museum and the effects of the surrounding area on the originality of the soul of the works. Scott (2015) reviewed the originality context in its relationship with the universal restoration charters. Nili, Diba and Mahdavejad (2017) proposed the criteria of the distinguished Iranian contemporary architectural works by reviewing the protection charters. In addition to this research, we can refer to a research article of Hadian and Arefi (2016) in the field of works related to Iranian contemporary architecture which explained the manner of using the tools of metaphor and similarity in the context of originality discourse in five distinguished works of contemporary architecture. Alipour, Faizi, Mohammad Moradi and Akrami (2016) explained the borders of copying and adaptation from the design studies point of view, and have known that the true adaptation from an architectural work has a strong relationship with the progress of the level of approaching the work and reaching the level of creation. Hashemizadegan, Mansouri and Barati (2020) determined the position of the landscape architecture discipline in the production of science by the analysis of some kinds of adaptations of historical works. Adding the adaptation by the “continuum” method in this recent research is the most important distinguished aspect that is mentioned compared to four identified forms of adaptation in Alipour et al. (i.e. “irregular”, “superficial”, “deep”, and “structural”). Although both pieces of research paid attention to the context of “originality” and the enrichment of the theoretical literature and scrutinizing the disciplinary basics, they selected the framework of design studies and tried to identify the mental mechanisms of the designers (design students in the research of Alipour et al.), or presented the researcher as identified interfering subject due to the requirements of the landscape architecture discipline, and illustration of the of landscape architecture approaches at the approaching and using the background works. In

addition, the great extent of “background” borders generalizes it from “one work” to a set of works and patterns while the present research has dealt with the architectural discipline and only through objective analysis of the works, regardless of the architects’ intentions and mental processes (unless as evidence for the possible sources of inspiration), has focused on the determination of the instances and extent of the authenticity and originality. Thus, as well as these valuable researches which are mentioned, the investigation of the criteria of originality of Iranian contemporary architectural works according to the context of the discourse and contemporary strands of thought can lead to new ideas in addition to, and other than the restoration and maintenance of the historical buildings or exploration of the design process.

Theoretical Framework

• Terminology

The term “authenticity” has been interchangeably used with “originality” elsewhere. These two words are both translated into single words in Farsi. Most of the English-Persian dictionaries employ “originality” for this purpose, but there are some disagreements to use “authenticity” instead of originality. We can review the definitions in the dictionaries to better understand the definition of this term (Table 1).

The authentic phenomena are the built phenomenon as the original examples, which means that they are accepted by all the resources and are called credited. But the original phenomena are some true or real objects that are developed from the main root from the beginning and have undergone no change during the time especially about the monuments and historical manuscripts (Difference between original and authentic, n.d). As a result, we can conclude that “original” can refer more accurately to what we have in mind and the “authentic” term can be referred to as creditable. In fact, what is assumed to be creditable is taken from the original piece. However, an original piece is novel, and it has qualities that

have not been observed previously in such a way and have a true origin.

• Imitation, copy, and reproduction

In his famous query “work of art in the age of mechanical reproduction”, Benjamin observed that the work of art is always reproducible. Briefly studying the historical evolution of the reproduction of the works of art, the appearance of Lithography, and the invention of the camera and cinema, he regarded these evolutions as so important in the relationship between the audience and the work of art (Benjamin, 1998a). However, he believed that the most complete copy version of the work of art even lacks an element which is the presence in the unique time, location, and, nature of the work of art in its original one. This unique nature of the work of art determines the historic nature of it which includes the physical changes of the work of art during the time and its shifts among its owners. The effects of the first kind of these changes can be revealed only by the physical and chemical tests. He considers the presence of the work of art as the necessary condition for the originality context (*ibid.*). In fact, this is

the reproduction issue that attracts the attention of Benjamin to consider limitations and borders for the work of art. From his point of view, the result of mechanical reproduction is located in positions that always reduce its presence quality, although it has no great effect on the work of art itself. Although any natural object does not have such a weakness, mechanical reproduction attacks the most sensitive core of the work of art i.e. its originality. The point that must be noted about Benjamin’s point of view is his use of the terms: “originality” and “authenticity”. They are similarly used in the Persian language. However, Benjamin considers the presence of the original example as a necessity for the authenticity context. As a result, it is clear that he was more concerned with the authenticity issue than with the authenticity itself. He defines authenticity as the following: the authenticity of a thing is the essence of all that is transmissible from the beginning and includes the period of essentiality to its testimony to the history it has experienced (Benjamin, 1998b, 7). It should be noted that Benjamin’s point of view is focused on the reproduction of the works of art, and

Table 1. The meaning of “authenticity” and “originality” in the dictionaries. Source: Aryanpur Kashani, 2019, 168-544; Oxford, 2020; Meriamwebster, 2020; Cambridge, 2020.

The Dictionary		Authenticity	Originality
English-Persian Dictionaries	Aryanpur	Etebar, Sanadiyat-Va-Sehat, Esalat-Va-Asliyat	Esalat
	Most-used online dictionaries (Hooshyar, Zdic, Online dictionary)		
English-English Dictionaries	Oxford Dictionary	The quality of being true or what somebody claims it is	The quality of being new and interesting in a way that is different from anything that has existed before
	Meriam-Webster	1- Worthy of acceptance or belief as conforming to or based on the fact 2- Conforming to an original to reproduce essential features 3- Made or done the same way as an original	1- The quality or state of being original 2-Freshness of aspect, design, or style 3-The power of independent thought or constructive imagination
	Cambridge	The quality of being real or true	The quality of being special and interesting and not the same as anything or anyone else
Differences		The built phenomenon is all the original examples, it means that they are accepted by all the resources and are called credited.	They are some true or real objects that are developed from the main root from the beginning and have experienced no change during the time.

makes no mention of the architectural works. In this case, Steil believes that we must accept differences between the Imitation, Copy, and Pastiche (Steil, 2014, 64-72); (Table 2).

• Traditionalists' point of view and the view of modernism critics

The traditionalists of the 19th century believed that originality is equal to matching a present work of art in its original form with the old soul and nature of the work of art (Kindler, 1974, 23). In the duality of “novelty” and “imitation” by whose definition we can present the originality context, what was considered as the original one was not the work with the novel and innovative aspects, but also the copy and the effort to create the buildings similar to the past valuable examples. In this context, the “novelty” is considered as irregular and arbitrary creativity which should have been accompanied by deep investigations and proper conceptualization of an original work to be created (ibid., 24). Ruskin as a representative of this attitude considered the originality as the unique identity of the building in accordance with its true layers of construction during its history. He believed that the profession of restoration and renovation of historical buildings was like surgery in which the original work should remain intact as much as possible (Abdelmonem, 2017, 8-9). As a result, a branch of traditionalists' viewpoint on

monument restoration and repair has coexisted with other viewpoints.

The problem of originality and authenticity of artistic and architectural works attracted the attention of the philosophers in another way. Using a radical attitude in response to the authenticity of a work, Joseph Margolis as a pragmatic philosopher and historian prefers to neglect it. In his opinion, a work of art can never be decreased into its materials and must only be understood in such a way that its true building materials i.e., the historical background, its appearance in the cultural context, and its historical conditions should be considered (Spector, 2011, 32). Heidegger, in his “construction, residence, and thinking” asserts that it is the one who gains the possibility of protection and saving knows how to dwell, and so, it is only him who can construct. In Heidegger's viewpoint, the residence does not originate from construction, but vice versa, the true construction has a base and root in the true residence. Despite what is expected, “construction” means that the “place” can become “being” when four dimensions that restrict the residence become sensible. This is the place in which all four parts are gathered together. “Construction” means that the place is built of undividable space, and we can reside only when we can build. As an example, he

Table 2. the difference between imitation, making a copy, and pastiche. Source: Steil, 2014.

Word	Definition
Imitation	A truly creative and innovative process With an aim to gain a new thing by congruency with the original example Recreation of the original example Deep understanding of the originality and innovation and the eternal context of architecture Based on a critical selection and the innovative process of the living tradition
Copy	Mere recreation of the original sample Only being interesting to copying the appearance
Pastiche	Partial and incomplete copy Simplified recreation of the apparent features of the original work Lacking a system and the quality of the execution of real copy

refers to the 200 -year-old houses of farmers in a dark forest that is safe in the refuge of mountains against the cold wind and faces south. The protrusive roof tolerates the snow and protects the building against storms. There is a corner in it for the altar, proper space for the kid's bed, and laying down the diseased body. Thus, the farmer's house includes all four levels and presents an instance for an earlier and more authentic residence style (Heynen, 1999, 32). Following Heidegger's criticisms to the conditions that are caused by technology and the modern world, Alexander and Norberg-Schulz criticized it from a stand out of the realm of the project of modernism, and by giving a mythical aspect to the character of the place soul, linked it to two contexts of "being-rooted" and "authentic" to place them in prior position compared to "dynamism" and "the experience of the lack of interest" of Modernism (ibid., 23). In fact, what is considered by phenomenologists and the critics of modernism about the contexts of originality and authenticity is much more about the context of residence and definitely all the things placed in the field of residential living of human beings; in fact, it is not generalized to the other architectural styles. However, the criticism of modernism and expressing the viewpoints out of its framework is naturally the rejection of architecture, styles, and the inspirations caused by it.

Cacciari presents this issue in a completely different way. In his opinion, due to the reduction of the relationship between humans and the world which is itself due to forgetting the meaning of "being", the poetic residence will be impossible from now on, so, poetic architecture has become impossible. The real residence will not exist anymore, and the "authentic" building has disappeared. The only thing that has remained for the architecture is to reveal the impossibility of the poetic residence

through the architecture of the empty and absurd signs. The only architecture that reflects the impossibility of the residence can claim any kind of "authenticity" (ibid., 21).

• Avant-garde movement and the problem of originality and authenticity

Despite the repetitive use of this topic in architectural discourse, the meaning of "Avant-garde" in architecture is still ambiguous. Grassi even claimed that the term "architectural avant-garde" has some contradictions in its meaning, not also due to the little effect of the "Avant-garde" movement on the main architectural movements, but also due to the separate efforts of avant-garde architects to match themselves with the avant-garde "ism"s which are developed in the domain of plastic arts (like cubism, suprematism, neoplasticism) (Akcan, 2002, 136). However, we can talk about the emergence of the avant-garde movement at the beginning of the 20th century that definitely opposed the traditions and the claims of the Bourgeois culture of the 19th century. In fact, the outbreak of a gap between a society in transition and the modernization processes was considered by two elements: Kitsch and Avant-garde movement both tried to find a response to this gap. While Kitsch, due to its glamor, was deemed pleasurable, accessible, mechanical, academic, and cliché-ridden, and created an illusion of unity by forcing people to forget their inner contradictions, Avant-garde not only avoided denying these confusions and contradictions, but it also confronted them openly (Heynen, 1999, 27). The efforts of the Avant-garde to remove the previous forms and norms resulted in creating two contexts of "pureness" and "authenticity". As a matter of fact, we can assess the authenticity in the viewpoint of avant-garde architects and artists in a relationship with the pureness whose meaning is the lack of decorating and historical references. Although Adolf Loos had accepted

this perception, he defined it a bit differently. According to Loos, the condition for acquiring a building's "authenticity" is not only to show the structure of the building in an obvious way in the architectural plan but also to explicitly represent the building's façade. In his viewpoint, the materials should not confuse anyone about their character or function. The façade and covering cannot substitute the materials used for construction. It means that plastering should not be confused with marble, or the brick should not be similar to the stone (*ibid.*, 78). Therefore, the meaning of "authenticity" is not the strong harmony between the inside and outside, but also, it includes the intentional construction of the covering in such a way to be identified merely as a covering.

• Post-Modernism and the originality and authenticity in architecture

There are some differences between the viewpoints of postmodern pundits and the opinions of modernists like Loos. The comments of postmodern experts are so different from the viewpoint of Phenomenologists about the problem of originality and authenticity. Venturi considers the quality more important than the originality. In his opinion, originality can seldom be found and is not necessarily the maximum level of the priority of an artist. In fact, Venturi not only does not consider originality to be a serious issue, but also believes that being affected by a work of art is not a problem, and that "copying" is not a serious issue. (*Giovannini, 1983*). However, it seems that there is no difference between copying and imitation in his opinion, and he intends to express the recent term because he knows imitation as a method through which the children learn. Even Robert Stern, who inclines modernists, believes that until the references he/she reaches is so well, he/she will steal something out of it. Of course, that doesn't mean that he/she will totally plagiarize the artwork of other architects. However, imitation, borrowing, and adaptation of motifs from other architects are

completely acceptable, and this has always been done by artists (*ibid.*).

The opinion of Koolhaas about "authenticity" is adapted from the critical ideas of Habermas. He referred to a quotation of Habermas and considers work as an "authentic work" that is originally restricted to its moment of appearance because such a work consumes itself in reality and can stop the permanent flow of the banal affairs and break the normality and accede to a moment that the eternity revives for the beauty; the moment in which the eternity gains an unstable and transient relationship with the reality (*Habermas, 1990, 165*). As an example, Koolhaas mentions two projects that have similar plans, cross-sections, and architectures. the former project is built out of prefabricated parts and is assembled very quickly. On the other hand, the latter is constructed in a surrealist way completely by the hands of workers during a long period. In his opinion, the first is sudden stimulation which is pitiable, but the second will be executed by the workers who feel their aging along with the kids who grow during the project and the project will not come to an end; if it completes so slowly (if only), it will be "authentic" but the first project is merely "insignificant" and "unimportant" (*Koolhaas, Brus & Hans, 1995, 601*). Therefore, Koolhaas proposes the twosome of "authenticity" and "artificiality" which get different values in two equal projects only due to their different methods of becoming subjective (*Heynen, 1999, 218*).

• The criteria for the measurement of the authenticity and originality of contemporary architectural works

Due to the proposed issues, it can clearly be understood that the definitions related to "originality" and "authenticity" are various and sometimes contradictory (*Figs. 1 & 2*). The proposal of the originality-authenticity issue from different viewpoints and the linkages of the architectural work with the other artistic works and important differences of them with each other increases the complexity of the problem. However, by the integration

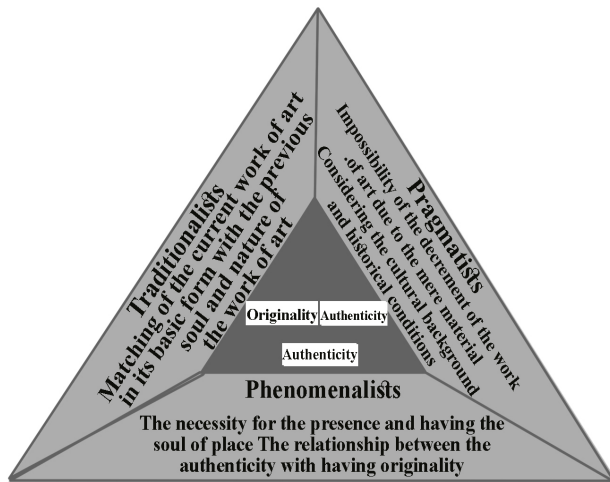


Fig.1. Originality and authenticity from different movements and schools' viewpoints. Source: Authors.

of different ideas and comments especially the ideas definitely about the originality-authenticity issue in architecture, we can reach a proposed model for the measurement of the authenticity and originality of a work. The linkage between authenticity and novelty can be seen in most definitions and viewpoints. Therefore, this topic can be proposed that a new idea can be named “original” if it has the necessary qualities from the viewpoints of the experts and professionals in the architectural field as well as finding an unbreakable link with the society and the surrounding area and texture of the work in such a way that its effectiveness can be clearly acquired.

About the “authenticity” and the conditions of the authenticity of architectural work, we should refer to

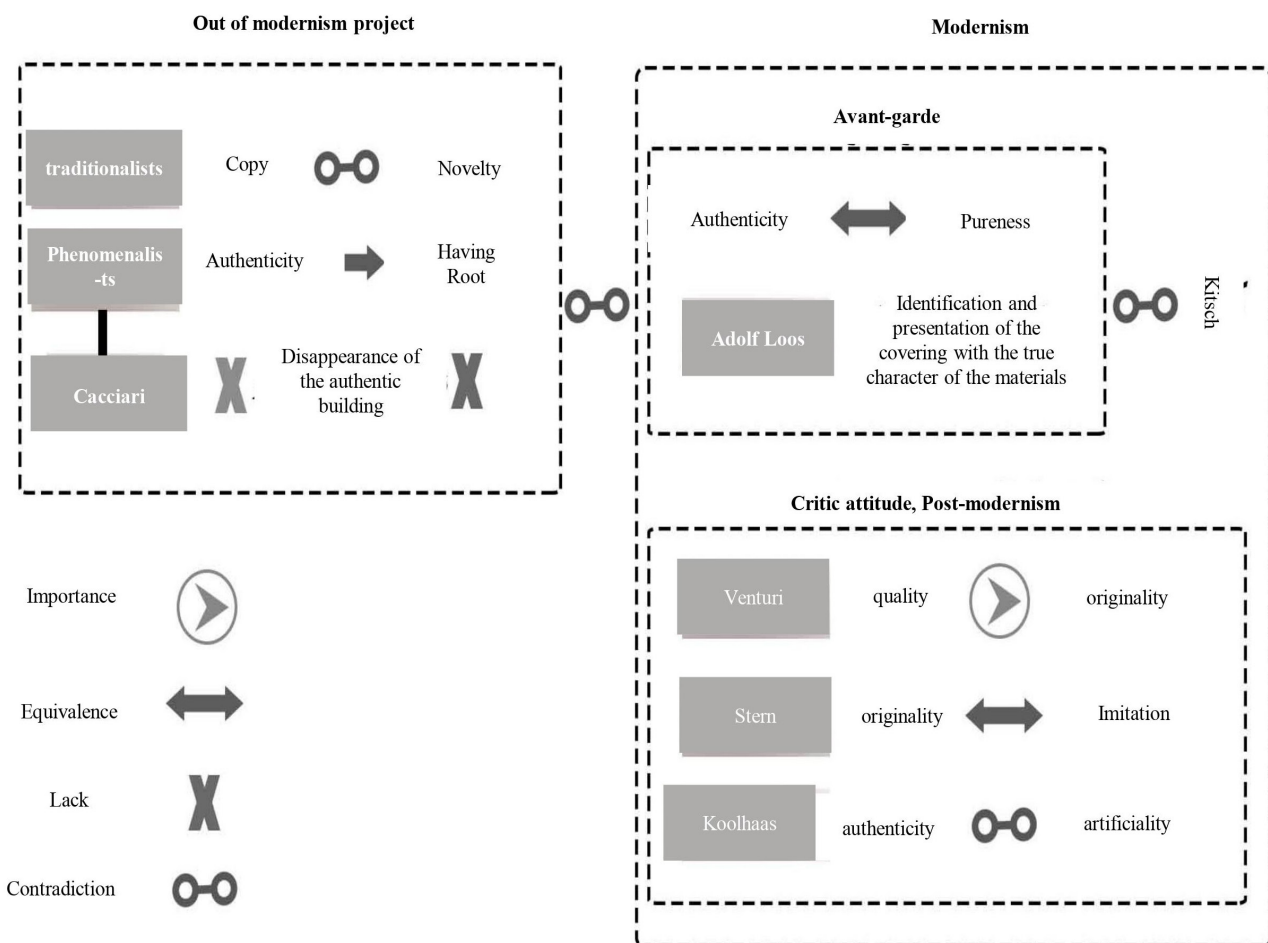


Fig. 2. Twosomes and the definitions related to the contexts of authenticity and originality. Source: Authors.

the definitions and distinctions of the “imitation” and “copying”. These definitions are considered important, because in the distinction between “authenticity” and “originality”, the originating of an original work has been referred to. This topic along with the other interpretations refers to this issue that an artistic work can be authentic, even if it lacks the aspects of “novelty”, that is, it does not present an idea for the first time; provided that the artist approaches the original artwork or idea in the manner of adaptation, and even if he/she borrows a historical element or concept, the artist utilizes that idea in an innovative and creative form in combination with the other elements in such a way that some different qualities can be attributed the new work despite its clear reference to the original piece. A work should lack false expression and be explicit and honest in its presentation of idea, structure, and form (including coverings and materials). The linkage with the background and texture of the society should be considered in an authentic work like an original work. Therefore, it can be concluded that despite the apparent similarities between these two works one of which implies a novel idea or form, the other can reach the

level of “authenticity” because of acquiring these conditions: 1- the imitation of the elements or ideas, 2- creativity and innovation in composition, 3- linkage and the effectiveness on the background and society, and 4- explicitness and honesty, not because of being in the position of a copy or imitation (Fig.3).

The analysis of case studies

In terms of form, the Tehran Museum of Contemporary Art, as an example of public and effective Iranian contemporary architecture whose construction coincided with the development of postmodern viewpoints worldwide, has similarities to two well-known buildings on a global scale (the Joan Miro Museum and the Bauhaus Archive), prompting some debate about its originality. The significance of this museum in contemporary Iranian architecture, as well as the fact that its architect, Kamran Diba, was a stylist architect during the second Pahlavi era, necessitated a response to the question of its authenticity and originality. This is a question that must be answered after all the three architectural

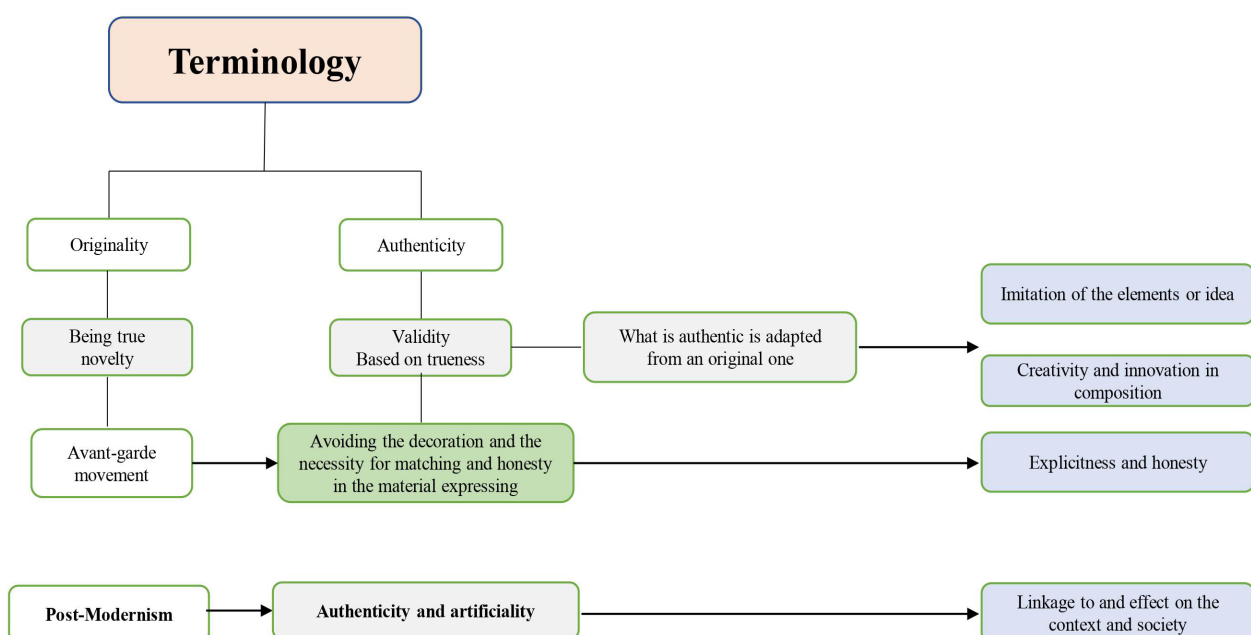


Fig. 3. Authenticity criteria. Source: Authors.

works' characteristics and backgrounds have been identified.

• The museum of Joan Miro Foundation

Josep Lluís Sert began construction on a museum to house the works of Spanish artist Juan Miro in 1968 and completed it in 1975. One of the goals of this great project shaped by the accompaniment of Miro and Sert was to preserve and remember the Catalan Artists' works (Crasemann Collins, 2004, 547). Sert based the museum design on what he had previously done in 1964 with the design of the Maeght Foundation in France. He concentrated on creating skylines and creating passages, gardens, and terraces in the center of the building that was shaped by the arrangement of the halls and the museum's location (Englert, 2010, 10). The design of the museum incorporated local elements such as arcs while also using modern materials such as concrete, avoiding unnecessary decoration, and presenting a minimalist approach to expressing forms. The use of indirect arched lightings, which was used repeatedly for the light supply of the galleries, is perhaps the most important figurative feature of the museum (Fig. 4).

• The Bauhaus Archive

Many of the Bauhaus School's remaining works were scattered around the world after it closed in 1933. That is why, in 1960, Hans Maria Wingler decided to create an archive to compile and exhibit these works. As a former member of the Bauhaus school, Walter Gropius proposed a scheme that was put into action in Berlin. Construction on a new Bauhaus Archive building began in 1971 and lasted until 1976 (Bauhaus Archive-Museum, n.d). Although the construction deviated from Gropius' proposed plan to some extent, his main ideas, such as indirect roof lighting, remained (Griffiths, 2018). That plan included the galleries that obtained their required lights from the arched lightings and were joined by the rectangular cubic hinges. Accessibility to the lower floors was provided by some ramps passing the main volume outside the building (Figs. 5 & 6).

• Tehran Museum of Contemporary Art

The idea of building a museum to display the works of contemporary Iranian and world artists in the 1960s occupied the mind of Kamran Diba. This plan

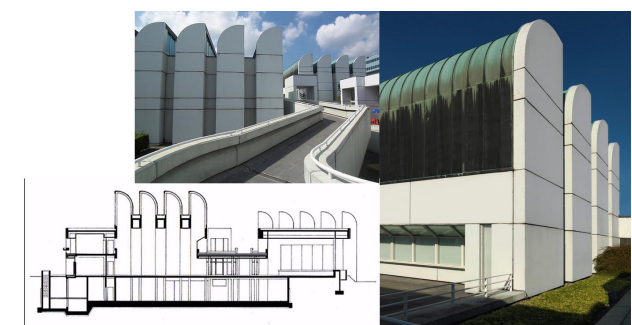
found the opportunity to be executed in the 1970s and its construction ended in 1976 (Bani Masoud, 2015, 316). In addition to the function of the museum as the first center for the preservation and exhibition of modern art in Iran, the design of the museum also attracted attention. The structure of the museum



Fig. 4. The volume and cross-section of the museum of Joan Miro Foundation. Source: www.archdaily.com.



Figs. 5. The volume and cross-section of the Bauhaus Archive. Source: www.wikiarquitectura.com.



Figs. 6. The volume and cross-section of the Bauhaus Archive. Source: www.wikiarquitectura.com.

can be identified in the form of galleries that are arranged around a central yard. Their accessibility is provided by a rectangular lobby that provided access routes to the galleries as well as preparing a central ramp for a connection to the lower floors. These galleries are joined by some ramps and their heights become lower as the visitors move through them. The most attractive element in the form of the building is the shape of the indirect curved lightings whose task is to supply the required light of the galleries. The mixture of concrete and stone refers to a tendency to the local and modern architecture (Fig.7).

Discussion

Due to the date of beginning and construction of these projects, we can realize that none of them has significant priority to another one. Expressing this issue that the idea of which one altered to a plan requires another research but it is obvious that Kamran Diba definitely knew about the works of one of those architects and imitated it for the plan of the contemporary art museum. He explicitly implied, “the design of a museum is very difficult. The first step is to contact the moderators of the important museums and use their experiences. But we did not have a sufficient budget to do these researches and trips. So, I thought more about it: the plan of that museum I had seen in Saint Paul de Vence designed by Josep Lluís Sert was in mind. I began to like its garden-making and I considered it as a happy museum (Daneshvar, 2009, 127). Therefore, it can be seen that he was familiar with the other work of Josep Lluís Sert before the project of Joan Miro Museum that had used roof lighting. This explicit reference to his familiarity with the project of Sert can imply if Diba had been familiar with the Bauhaus Archive project and that had been one of his references for the imitation, he would have declared it. Therefore, due to the time of their construction and the closeness of their functions, we can talk about the sharing of the idea among their architects (Fig. 8). However, this is not the

reason to say that it was Diba who first proposed this idea, and as he referred explicitly it was Sert who was the owner of the idea and the pattern for imitation.

Due to the functions of these three projects, another issue must be taken into consideration which is the aspects of similarities and differences in the spatial pattern and the circulation. Moreover, in this case, Diba referred to the effects of the works of Louis Kahn and Guggenheim Museum in New York designed by Frank Lloyd: “the effects and information I could use were limited to the museums which were inspirations for me in my education period. The most important effective memories were related to the architecture of Guggenheim Museum and the works of Louis Kahn...” (ibid., 124). The issue about the all-around central ramp of the entrance core and the method of

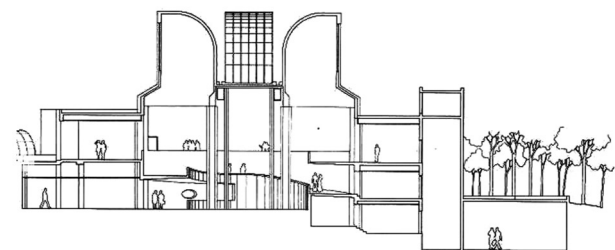


Fig.7. The volume and cross-section of Tehran Museum of Contemporary Art. Source: www.cao.ir.

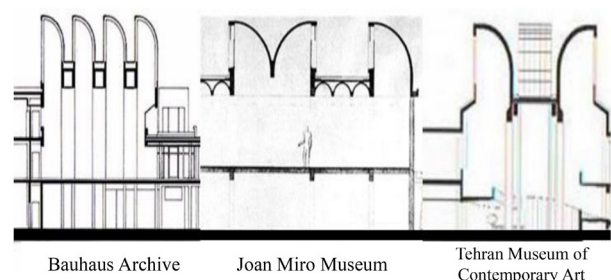


Fig 8. The cross-section of the arched lightings of the case studies. Source from right to left: www.wikiarquitectura.com, www.archdaily.com and www.cao.ir.

the relationship between the galleries using ramps is so important. Diba not only used the ramps in the entrance core of the plan but also used them to connect the galleries located at different heights. But the use of ramps in the Joan Miro Museum is limited to one of the spaces (the statue gallery), and this element does not affect the circulation of the plan. Walter Gropius also moves this element to the outdoor space of the building that is why this element is not widely used despite its displaying aspects. The different spatial arrangement of the Bauhaus Archive makes it different from the plan of the Tehran Museum of Contemporary Art. There are some similarities between the spatial arrangement around a central element of Joan Miro Museum and Tehran Museum of Contemporary Art one, but it can be seen by a more accurate study that the spatial sequence of Tehran Museum of Contemporary Art does not exist in Joan Miro's project, and the restriction of the central yard and its relationship with the other parts of the site is different in these two buildings (Fig. 9). Paying attention to the coexistence of mass and space can also help you understand the similarities and differences between plans more thoroughly.

The mass is shaped around a void in the Tehran Museum of Contemporary Art. This void lacks a regular shape and we considered it as a space based on the pattern of the arrangement and the structure of the building mass. But in the Joan Miro Museum, the central void has a rectangular shape, and the relationship between the internal spaces and the yard places it in an organizer position, not in a space resulting from the shape of the building mass. And basically, there is no central space in the Bauhaus Archive, and the building is located in an area with an integrated structure (Fig. 10).

In the Tehran Museum of Contemporary Art, the pattern of lighting the spaces, except for a few examples, is based on the indirect induction of sunlight through the curved form of the lightings. Adherence to this pattern can be seen in the galleries and the four main skylights, and the use of direct skylights has been avoided as much as possible. But the pattern of lighting the spaces in Joan Miro Museum supplies the required lights for the spaces indirectly using the curved lightings as well as the direct lighting pattern in different administrative and service sectors especially in the hexagonal volume of the storehouse and installation of

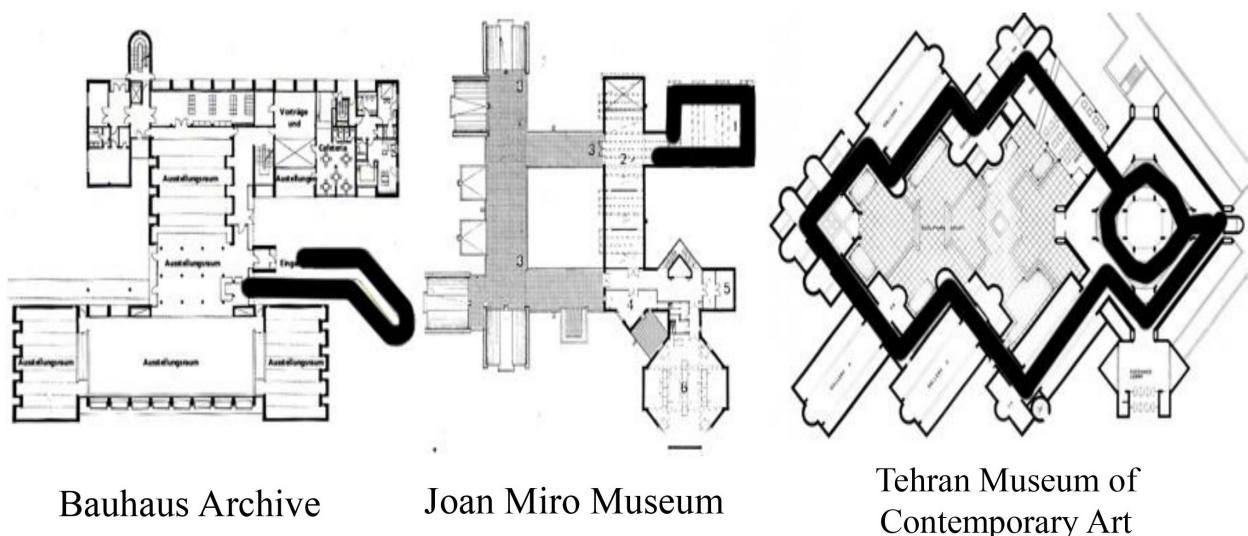


Fig. 9. the circulation of the ramps and their location in the plans. Source: Authors based on www.wikiarquitectura.com, www.archdaily.com, www.cao.ir

openings in vertical walls; this implies a different language (despite all the similarities) compared to Tehran Museum of Contemporary Art in the arrangement and system of the lightings. This is also true about the Bauhaus Archive and we can see a mixture of two different methods of lightings in it.

Another similarity of these projects is the application of concrete in the façade which made

them visually similar. But the wide use of stones in the natural dimensions in the façade of the Tehran Museum of Contemporary Art creates a different and novel composition that explicitly refers to the local features and its relationship with the background. Sert establishes a similar attitude using the arcs in the façade of Joan Miro Museum and paid attention to the local characteristics of Catalan (Fig. 11).

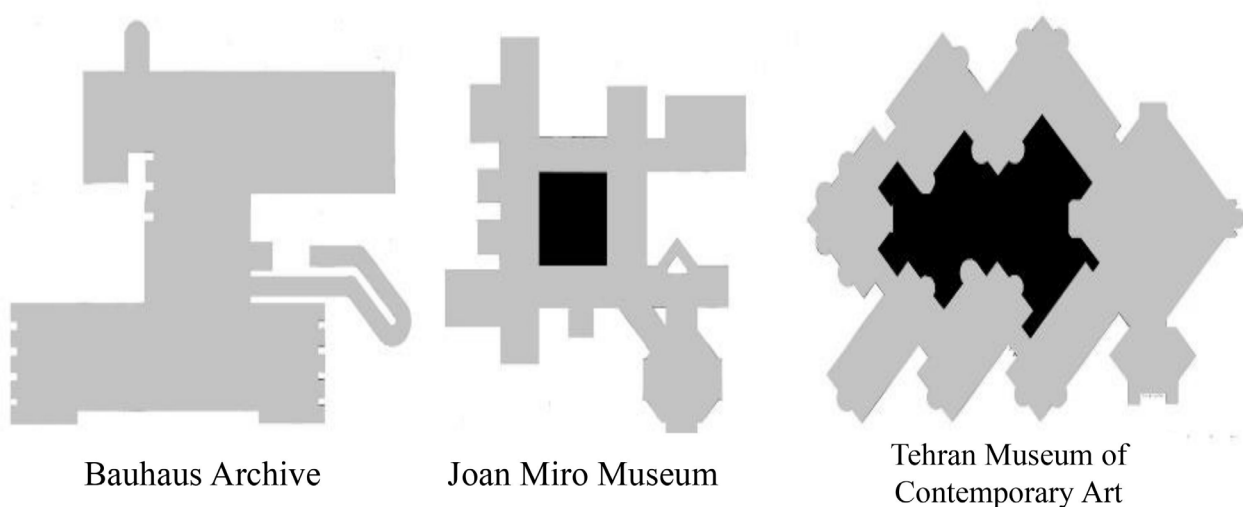


Fig. 10. the coexistence of the mass and space. Source: Authors.



Fig. 11. material use pattern. Source: www.wikiarquitectura.com and www.archdaily.com.

Conclusion

Analysis of formal elements, spatial arrangement, circulation, lighting, and materials showed that despite the similarities between all three projects, significant differences can be identified between them. On the other hand, what most induces the similarities and taint of the imitation of the plan of the Tehran Museum of Contemporary Art is the use of an arched form for lightings. Diba's explicit references and the investigation of case studies showed that the origin of this idea did not belong to the architect of the Tehran Museum of Contemporary Art. Therefore, for the first time, its design did not use this form and its function (lighting) in the design of a museum, and thus it cannot be considered

as "original". However, acquiring the criteria of "imitation of the elements or ideas" can be seen in the form of imitation of the arched lighting, "creativity and innovation in composition" of forms, local materials, and spatial elements together, "linking and affecting the context and society" of the museum design whether in the context of Laleh Park site or as a landmark and important work at the national level, and "explicitness and honesty" in the architectural expression of the design that can be seen in the deliberate avoidance of unnecessary decorations, changing the nature of materials, and expressing structural ideas of the design; The building of the Tehran Museum of Contemporary Art qualifies as an "authentic" one (Table 3). Thus,

Table 3. The criteria for the measurement of the authenticity and its examples in Tehran Museum of contemporary art. Source: Authors.

The criterion for the measurement of authenticity	Example	Assessment
Imitation of the elements or ideas	Arched roof lighting	although the use of the curved form of lightings has undeniable similarities with the other two examples, in the ratio of component (lighting) to total (museum as a whole), relationships, arrangement, and presentation (materials and details) is not represented or taken from other examples. Despite some similarities, the form has the above-mentioned qualities, which place it under the concept of "imitation".
	Ramp circulation	The circulation of ramps in the Tehran Museum of Contemporary Art has a continuous and comprehensive structure, while the use of ramps is limited in the other two examples.
Creativity and innovation in composition	The coexistence of the mass and space	While the void space in the middle of the Museum of Contemporary Art building is influenced by the shape of the mass and does not have a regular shape, this pattern in the design of the Juan Miro Museum is completely rectangular and plays the role of a central space for functions within the mass. In the Bauhaus Archive, there is basically no such void space in the center.
	The mixture of the materials	The combination of concrete, stone, and glass in the Tehran Museum of Contemporary Art shows a different pattern compared to the other two case studies.
Linkage to and effect on the context and society	Site of the project	The location of the Museum of Contemporary Art next to an important street in the densely populated city of Tehran puts it in a different position from the other two projects (placement in the garden and green space with an indirect connection to the urban body).
	Socio-historical background	The Tehran Museum of Contemporary Art was built in a society experiencing modernism with strong foundations of tradition and using oil revenues, which is a novel example in this regard.
Explicitness and honesty	Material presentation manner	All the materials used in the Museum of Fine Arts have an explicit reference to their nature and do not "pretend" in any other way. An approach that is common to all three case studies.
	Avoiding the unnecessary decoration	No decorative elements can be seen in any of the three case studies.

the formal similarities may at first glance make the viewer doubt that the design is a “copy”, but due to the differences between “imitation” and “copying”, the authenticity of the design of Tehran Museum of Contemporary Art can be defended.

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