

Original Research Article

The Role of Designer Mindset on the Representation of layers of contemporary Iranian architectural works through Deleuze's Significant Form Perspective*

Mehrnush Zoghi Tutkaboni¹, Maryam Armaghan^{2**}, Mehrdad Matin³

1. Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.
2. Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.
3. Department of Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran.

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Abstract

Problem statement: Using semiotics as the theoretical paradigm of postmodernism in the design process, meaning gained importance which has been under-explored in the previous research. One of the points to be considered in contemporary Iranian architecture is the lack of attention to semantic aspects in the design process, which weakens the dimensions of identity. Deleuze has applied Pierce's semiotics to describe the process of shaping the real environment in cinema. Before realizing the real-world environment, he sets an originary world (background) and explains its two components of power and quality. In this model, the real environment is formed as a kind of actuality, and because of the corresponding relations. Being inspired by the elements in the background as well as concepts and features of traditional architecture, designer start choosing appropriate layers and finally create their works. This study applied Deleuze's perspective to survey five professional Iranian architects to analyze their works and how they chose their architectural layers.

Research objective: Analyzing how professional architects in Iran select their design methods and identify the background components affecting their designs and how they use architectural context layers in creating their works.

Research method: In this qualitative research, data collection was conducted through descriptive-analytical and analysis of documents related to the architectural design processes was carried out by "content analysis" method with a "layered semiotics" approach.

Conclusion: The results indicated that professional architects in Iran are inspired by the concepts and features of past architecture. They further express more profound and comprehensive meanings and concepts through a modern understanding of different layers of architecture, especially the interpretive and aesthetic layers. They reflect the past in contemporary architecture.

Keywords: *Designer Mindset, Contemporary Architecture, Deleuze, Semiotic System, Iran.*

Introduction

Contemporary Iranian architecture has always been criticized due to not paying enough heed to semantic and identity foundations in the process of

creating a design. Considering the design process of professional architects can help to better narrate the reality of contemporary design. Therefore, the study of design thought in the mental processes

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**Corresponding author: armaghan@qiau.ac.ir, +989127842024.

of designers can be enlightening for contemporary architecture, especially the community of young architects. Despite all the drastic changes that have taken place in the design process models over the last half century, the designer's mentality and subsequent ideation have always been considered as one of the fundamental parts of this process. The introduction of semiotics with the aim of a meaning-oriented attitude in the process of design formation sought to discover the factors affecting designs through the lens of designers. The necessity of considering this issue is felt due to a lack of attention to such topics as contextology, identity and culture, which has led to several problems in the process of creating a work in Iranian architecture. The most important part of the design process is ideation in the mind of the designer because the final result of the design is representation and reflection of ideas (Etemadipour, Mahdinejad & Saleh Sedghpour, 2020). To fully understand the meaning of an architectural work, one must understand its original meaning in the eyes of its creator. Understanding the signification relationship between "concept" as a signifier and "architecture" as signified owes much to the knowledge of semiotics. Therefore, semantics in architecture is related to the science of semiotics (Roshan & Sheibani, 2015).

Since this study seeks to explain the role of the designer's mentality, present the components of ideation in their view and explore the formation of works in architecture based on Deleuze's semiotic model in cinema, semiotics is used as a tool to analyze design process. Gilles Deleuze in his book entitled "Cinema 1", draws an originary world and described its features before the formation of the determined environment, and then with the help of semiotic knowledge explains the determined environment (form) and the components of its types. Accordingly, this study focuses on two necessary issues: first, providing a coherent system of concepts that form implies in modern and postmodern eras; and second, a theoretical basis that makes possible new interpretations of the form arising from

Deleuze's semiotics in cinema. The present study seeks to answer the following questions: What is the process of design in contemporary Iranian architecture? How do designers use background components? What is the status of form in contemporary Iranian architecture from the point of view of Deleuze's semiotics?

Exploring designers' different approaches can help us better realize how they use background components, the features of Iran's past architecture and the different ways of using them. It also sheds light on designers' power in orienting the theory of contemporary Iranian architecture. In order to gain knowledge of design methods in contemporary Iranian architecture, design process of five professional architects of the country were studied. To do so, their design processes were investigated using the originary world components (background) and the determined environment of Deleuze through semiotics.

Research Background

Similar research studies have dealt with the background components in architects' ideation and how they use them in forming their works through the semiotic lens. Furthermore, the research methodology used in this study (analyzing professional architects' spoken and written discourse) can be found in similar studies (Table 1). In recent years, some research studies have been carried out on the subject of ideation and the design process. The most important studies are reviewed and analyzed. The most important studies are reviewed and analyzed as follows: Nadimi and Shariat Rad (2012), in their research entitled Sources of Architectural Design Ideation a Reflection on the Ideation Process of several Iranian Professional Architects, examines the sources of ideation among professional architects in Iran. They recognize two groups of factors: problem-oriented factors (context and subject) and designer-oriented factors. The results show that the highest percentage of ideation resources among professional architects

in Iran is dedicated to the issue of design. Panahi, Hashempour and Islami (2014), in the article “The Mind Architecture, from the Idea to the Concept” by the method of content analysis, relying on layered semiotics and during the study of the works of several proposed architects, explain the path of conversion of the idea into the concept. They know the process of converting the idea into the form from intuition, wisdom, knowledge and science. Mahmoodi and Bastani (2018), in their article entitled Conceptualization Methods in the Design Process of Architecture, introduce methods for creating ideas and the design process. Their findings reveal some significant relationships between the organized designing process and creating logical ideation, between the interactive process of design and methods of creating deductive and theoretical ideas, and between the collaborative process of design and logical and deductive methods. Etemadipour, Mahdinejad & Saleh Sedghpour (2020), in their research entitled Components of Ideation in designing process by semiotic approach with factor analysis in R, examine the most important components affecting the ideation of residential design with a semiotic approach in the mental patterns of architects, the factors of “research-oriented analysis”, “psychological dimensions”, “aesthetic dimensions” and “innovation in ideation”. They also mentioned readability as the most central feature.

Form, which originates from the theoretical and conceptual foundation, can be considered the final product of the design process. In the contemporary world, different ideas of art and architecture show various manifestations. The research is based on Deleuze’s theory of semiotics in cinema and its correspondence with architecture (Table 2). In explaining the concept of specified environment (form), Deleuze used Peirce’s semiotics in his book “Cinema 1” (The Movement-Image) as the structure of his cinema philosophy. He also correlated Peirce’s categories with different periods of classical cinema and described three types of movement_image

(form) and attempted to draw semiotics towards philosophy (Deleuze, 2003). The book Deleuze and Film by Martin-Jones & Brown (2012) explores how different films from around the world elaborate the concept of Deleuze’s philosophy in cinema and expands the scope of his philosophical opinions. Manteghi Fasayi (2018) in his book entitled “From the image of movement to the image of time, describes Deleuze’s cinematic theories (Cinema 1 and 2). The book points out that Deleuze’s cinematic philosophy searches for the representation of real time in cinema. Deleuze projected this concept by using the notion of movement in Bergson’s philosophy and Peirce’s semiotics. Paola Marrati in his book entitled “Gilles Deleuze: Cinema and Philosophy”, translated by Jafarian and Parsa, points out that Deleuze’s two cinema books offer innovative concepts that allow us to think about the power of images, impressions and beliefs. Deleuze, in his book Cinema One (Classical Cinema), analyzes films whose organization is based on action-centered image (Marrati, 2008). Rebello (2019), in his research “Peirce and Deleuze in the Protoplasm of Philosophy: Triadic Relations and Habit as Pragmatic Concepts” examines the relationship between Deleuze and Peirce’s semiotics. The results indicate that Deleuze’s image’s three types of movement are consistent with Peirce’s three categories. Dawkins (2020), in the article entitled from the perspective of the object in semiotics: Deleuze and Peirce, describes the process of formation of the sign (the object) based on their perspective. The findings indicate that Deleuze created his semiotics in his cinematic books using Peirce’s triad (object, representation and interpretation). In his article “Deleuze and the System of Signs in Image-Movement”, Roshani Payan discusses the types of Deleuze’s image-movement and its relationship with Peirce’s semiotics. The results of the research show that in addition to the three main types of image-movement taken from Peirce’s semiotics, he went beyond Peirce’s semiotics and added three other types to the main categories (Roshani Payan, 2014).

Table 1. A summary of the findings of some related research studies. Source: Authors.

Authors	Relevance to this study	Findings
Nadimi & Shariat Rad (2012)	Interviewing the professional designers	<ul style="list-style-type: none"> - Introducing problem-oriented - Introducing designer-oriented factors
Panahi et al. (2014)	Presenting a conceptual model for turning an idea into a concept by content analysis and semiotics.	<ul style="list-style-type: none"> - The process of transforming an idea into a form - Descending hierarchy from enlightenment to wisdom - Wisdom to general knowledge - Science to atomistic knowledge
Mahmoodi & Bastani (2018)	Introduction of various methods of idea creation and design process	<ul style="list-style-type: none"> - The meaningful relationships between the systematic design process and the logical idea creation method - The interactive design process and analogical and theoretical idea creation methods - The collaborative design process and the logical and analogical method
Etemadipour et al. (2020)	Presenting a conceptual model for conceptualizing residential design based on the mental patterns of architects with a semiotic approach	<ul style="list-style-type: none"> - Indicating the factor of research-based analysis - Indicating the factor of psychological dimensions - Indicating the factor of aesthetic dimensions - Indicating the factor of innovation in ideation - Introducing “readability” as the most central factor

According to the review of the related studies, the knowledge of the background components and the way professional designers use it in the design can be considered the difference between this study and the previous ones.

In this study, researchers examine the philosophical thought of Deleuze in cinema, influenced by Peirce’s semiotics. This study focuses on the opinions and ideas of the professional Iranian architects in the formation and passing from a descriptive approach to an analytical approach. It attempts to present a proper explanation of the concept of form from Deleuze’s point of view and in accordance with the related literature in architecture. Therefore, this study is an attempts to fill a gap in the literature.

Research Method

The analytical and comparative descriptive method was used in this study. To analyze the data, content analysis and logical reasoning methods were used (Sarmad, Bazargan & Hejazi, 2014). This research used layered semiotics to examine the architectural text and used Deleuze’s semiotics to examine architectural form. The common ground between Deleuze’s thought in the book Cinema 1 (Movement-Image) and semiotics is using Peirce’s semiotics in marking three types of movement-images. To do so, first, we first elaborated on the history of semiotics and then explained Deleuze’s

theories in describing the originary world, the types of action-image (Real environment), and marking them with Peirce’s semiotics. Then we related these theories to architecture and applied them in the analysis of architectural works (Fig. 1). Since design is considered as an inherently creative activity, we might consider designers, who are known as experts, to be creative people (Lawson, 2012). In the field of design, we will have to refer to designers. One of the proposed methods is to read their written works (Nadimi, 2012).

Data collection was done by studying the written works of designers. Since this study aims to examine the design process of five Iranian professional architects with using Deleuze’s semiotic theories in cinema and provide a model to promote contemporary Iranian architecture, first the originary world and the environment determined by Deleuze in cinema by the comparative method were specified and applied in architecture, and then the method of content analysis and Layered semiotics have been chosen to analyze the design process of architects.

Theoretical Foundations

Theoretical fields of layered semiotics of architectural text, Deleuze’s Originary world (background), Deleuze’s determined environment (form) in cinema and identifying the symbolic system (types of significations) involved in their

Table 2. A summary of the results of studies related to Deleuze’s semiotic theory in cinema. Source: Authors.

Authors	Relevance to this study	Findings
Deleuze (2003)	Application of semiotics in the structure of cinema philosophy	Connecting Peirce’s categories with different periods of classical cinema and describing three types of “motion-image” (form)
Jones & Brown (2012)	Using Deleuze’s cinematic sign system in the analysis of films from around the world	Expanding the concept of Deleuze’s philosophy in cinema
Manteghi Fasayi (2018)	Description of Deleuze’s symbolic system in Cinema 1	Deleuze’s use of Bergson’s concept of movement and Peirce’s semiotics in projecting the concept of “real-time in cinema
Marrati (2008)	Description of Deleuze in using semiotics in describing the power of images, impressions and beliefs and putting forward innovative concepts.	Image-action, the axis of organization in the analysis of movies in Deleuze’s book Cinema 1 (classical cinema)
Rebello (2019)	Examining the relationship between Deleuze’s semiotics and Peirce’s pragmatic semiotics	Peirce’s three categories correspond to the three types of Deleuze’s image movement
Dawkins (2020)	Examining the relationship between Peirce’s semiotics and Deleuze’s semiotics in cinema	Deleuze’s semiotics in cinema is developed from Peirce’s semiotics
Roshani Payan (2014)	Description of Deleuze’s symbolic system in image movement	Deleuze’s description of types of image movement and its relationship with Peirce’s semiotics

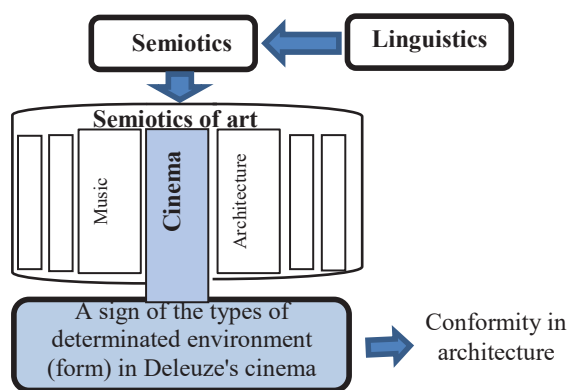


Fig.1. The theoretical underpinnings that can be examined in shaping the theoretical framework of the research. Source: Authors.

formation, and its Conformity in the field of architecture are discussed so that a theoretical framework can be established to analyze designs.

• **Process layer of architectural text**

As modernist ideas diminished in architecture and architects moved away from function-oriented design, the concept of perception and understanding a design found a special position and semiotics began to be considered as one of the methods of analyzing the architectural text in search of its overt and covert meanings. Architecture should focus on the process of the production of meaning through thearticulation and organization of space. Because spatial forms are part of social life and their meaning depends on (and refer to) cultural values (Möystad,

2019; Terzoglou, 2019). Semiotics, a sub-field of linguistics, tries to represent the ideas and meanings proposed in each text. Semiotics in two modern (Structuralist) and postmodern (poststructuralist) schools are searching for these meanings. Peirce’s view as one of the most basic postmodern theorists is influential in cultural studies, History and review of Art (Parsaee, Parva & Karimi, 2015). From his point of view, the study of the sign includes the triad of 1- Object 2- Representamen 3- Interpretation (Laripour& Dadvar, 2019). Many layers play a role in the formation of architecture, and the architectural design is the result of the interaction of these layers. Based on the theories of postmodern semioticians such as Eco and Barthes, architecture is formed as a text of many layers and the meanings arising from these layers are multiple and infinite. Barthes considers architecture to be a multi-layered text and identifies implication in three levels of clear implication (signifier and a signified), implicit implication (signifier and signified, plus, additional signified) and the combination of these two, ideology implication (Chandler, 2007). Eco counts the architectural text in two main layers, the systemic layer and the process layer (Sojoudi, 2008). There are three types of encryptions in the formation of text: technical, Syntactic, and semantic codes (Deely, 2005) (Table 3).

Table 3. Types of codes in architecture, Source: Authors based on Eco, 2008.

Codes in architecture			
Type's	Semantic	Syntactic	Technical
Definition	Architectural elements in relation to explicit/implicit implication	Architectural elements in conjunction	The first elements of architecture
Examples	Dome with explicit meaning of roof and implicit meaning of sky	Spatial hierarchy Hallway with yard	Ceiling, columns, stairs

The systemic layer consists of multiple layers, including functional, aesthetic, interpretive, cultural, social, environmental, economic, time, etc. They create an interwoven chain process layer that connects systemic layers like a rosary thread. The design process can be understood as a communication cycle with three main parts; the physical cues (configuration), activities (function) and signification (meaning) (Canova, 2020). The mentality of the designer, the type of subject, the context of the design and the employer’s force form a process layer (Lawson, 2012) And allow the designer to get help from different layers and codes to create the work. The architect and her experience’s perspective in designing plays an important role in the formation of the work. Due to the important role of the designer in the formation of the work, special attention is paid to the role of the designers and their ideas about Deleuze’s originary world (background) and the layers of the architectural text and how to use them in the creation of the work.

• **Deleuze’s originary world; (background) design in architecture**

In Deleuze’s view, before actualizing the real environment; we have to deal with the originary world) the background). An originary world is not a Determined Milieu . A kind of place of transfer has a kind of coherence. A house, a country are real milieux of geographical and social actualization, but it looks as if, in whole or in party, they communicate from within with originary world; A genuine desert, a virgin forest, An originary world recognizable by its formless character. A pure background (Deleuze, 2003). Prior to the realm of action-image, Deleuze identifies another realm that is related to originary worlds composed of fragments, designs, and formless

shapes. The originary world is not independent of the real environment. It can be revealed when it is placed in its medium (determined environment). The determined environment will also be derived from the originary world (Manteghi Fasayi, 2018). In his opinion, all materials in the originary world have two components, and by these two, they take different structures in the environment and are revealed in different forms. Capability or ability is an implicit and inside matter which he calls power (spirit of the place; greatness and glory). Quality is a feature that emerges in matter (surprise). All designs and formless materials in originary world have two poles. On the one hand, the pole representing partial and potential movements within materials form a part of an intensive series. Like the gradual movement of plants indicating growth and development. We call this pole power (Desire, Love). The other pole is quality, which is a reflecting and reflected unity (wonder, admiration). ...the close-up (the face) suggested an affective reading of the whole film ...A clock that is presented to us in close-up several times has two poles. On the one hand it has hands moved by micro movements, at least virtual ones, the hands necessarily form part of an intensive series which marks an ascent towards (power). On the other hand, the face has a feature that as receptive of inscription, impassive suspense is a reflecting and reflected unity (quality) (Deleuze, 2003) (Fig. 2). According to Deleuze, the close-up image, especially the face, has two poles. One of them is the power that shows the qualities of face and introspection and the movement of wisdom (love, hate) and the other one is the quality that reveals the reflexivity, face like and an expressive quality (astonishment) (Manteghi Fasayi, 2018). These concepts in architecture mean

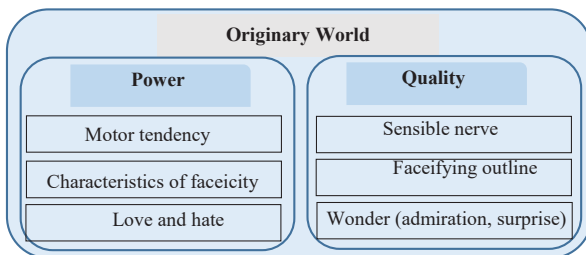


Fig. 2. Deleuze's originary world components. Source: Authors Based on Deleuze, 2003.

the background of any real environment in which architecture is formed or takes place. Inspecting the deep structure and understanding the different environmental, historical and social layers mean finding these powers (concepts) and qualities that exist in context and displaying them. The architect might understand the context of each environment and choose from among them and apply them in their work.

• Form

The inherently changing nature of thought and knowledge causes a transformation in the field of previous concepts. Based on such an attitude, the conceptual form is constantly changing. Examining the concept of form in the history of theorizing gives five different meanings (Tatarkiewicz, 2013) (Table 4) and six general demarcations of it (appearance, idea, type, structure, meaning and affordance) in art and architecture, which are revealed partially in each era of architecture. The modern era shows the concepts of form in architecture (structure, idea, space and interactive relation) in the trends of formalism, idealism and pragmatism (Adeli & Nadimi, 2020). In the postmodern era, architectural theories with different trends: linguistic (semiotics, structuralism and poststructuralism), phenomenological, Marxism (Nesbitt, 2014) and environmental psychology have been formed. Different concepts or a combination of forms appear in these theories (Table 5).

In this period, philosophical theories were transformed in various fields. Deleuze's philosophical opinions about rhizome, Fold1, Anti-Oedipus and hermeneutics were influential in the formation of folding architecture (poststructuralist

theory). the topic of Deleuze's folding has been raised in architecture since the early 1990s and appeared in the works of architects such as Peter Eisenman, Zaha Hadid, Jencks and Bahram Shirdel. Deleuze's thinking is anti-Platonic and anti-Descartes. In his book (Anti-Oedipus, Capitalism and Schizophrenia), he questions modern wisdom. Deleuze indicates that existence is not based on the foundations of mathematical reasoning. According to Deleuze and her colleague Guattari, western thought has been stuck in the tree-like pattern for centuries. At the opposite point of the tree-like system, there is rhizome and a multipartite system. The rhizome in its role is multiple, a plurality free from the constraints of unity, a system based on the multiplicity of parts of a rhizome and they are different from its root and branches (Shaygan, 2001). Rhizome has six principles (connection, heterogeneity, multiplicity, non-significant discontinuity, mapping and reversal mapping). A rhizome has neither a beginning nor an end It is always in the middle (Deleuze quoted by Yazdanjoo, 2002). Deleuze analyzed film with the help of Peirce's semiotic theory and Bergson's movement image in his book (The movement-Image). Using Peirce's theory of semiotics. Deleuze has explained the determined environment (form) in cinema. In this study relying on Deleuze's semiotics in cinema and its application in architecture we discuss the concept of form (meaning) in architecture.

• Determinated environment (deleuze's form)

In the book "Cinema 1", Deleuze defines three types of motion-images (affection-image, action-image and perception-image). Each one is related to one of Peirce's categories² and specified with his semiotic system. Deleuze corresponde Peirce's second category, as a real relationship between the object and the sign, with the action-image and called it determined environment.

Secondness was wherever there were two by themselves: What is what it is in relation to a second. Like action- reaction. The second is a Figure that is actualised in particular states of things, determinate

Table 4. The concept of form throughout the history of aesthetics and its demarcation in architecture. Source: Authors.

Researcher	Types	Definition	Demarcation of the concept of form in architecture		
Tatariewicz, 1980	First Definition	Arrangement of parts: Order and organization the components of the object or work of art	1st, 2nd and 3 rd meanings	Structure	Referring to the proportion and regularity between architectural components
	Second Definition	Sensible aspect: the appearance of things	1st, 2nd and 3 rd meanings	Type	General, generalizable and common characteristics of a group of architectural works (Johnson, 1994, 288)
	Third Definition	Boundary forms: Contour (border and side lines of the object)	2nd and 3 rd meanings	Appearance	The tangible aspect of the architectural work that is revealed in the form of shape, Body and event (Adeli & Nadimi, 2020, 60)
	Fourth Definition	Substantial form: the conceptual essence of the object	4 th and 5 th meanings	Idea	The architect’s mental perception of the architectural work
	Fifth Definition	Mental form; An advanced concept (mental participation in object observation): Kant considers the form to be “brought by the mind” or the contribution of the mind to the understanding of objects.	5 th meaning 5 th meaning	Meaning Affordance	Implying the perceptual state and expression of the form (objective and subjective) A concept of form, emphasizing the interaction between the physical features of the architecture and the perception and behavior possible of the user that makes the connection of the body with meaning or thte body with behavior has been put forward through a psychological approach to perception (Adeli & Nadimi, 2020).

Table 5. Important theories of modern and postmodern eras and the focal concept of form. Source: Authors.

	Theory	Definition	The focal concept of form
Modern era	Formalism	The importance of finding the structure and theories of Kant’s epistemology	Structure
	Idealism	Psychology of perception and emphasis on the projection of physical sensation to the environment	Space
		Understanding architecture as a reflection and manifestation of a prior idea received by an architect based on Hegel’s view	Idea
	Pragmatism	The importance of interaction and adoptability with the environment in the formation of phenomena, the importance of experience in achieving knowledge	Interactive relation (Structure)
Postmodern era	Semiotics	Poststructuralism The free role of signifiers, plural meaning and endless postponement of meaning	Meaning
	Phenomenology	Paying attention to the issue of interaction between the body and its surroundings. Senses (visual, tactile, olfactory and auditory) are the instinctive organs of understanding and receiving the meaning of architecture (Nesbitt, 2014).	Meaning, affordance event -body
	Marxism	Investigating the relationship between class conflicts and architecture (ibid). Revealing historical facts, hidden events after unifying architectural reforms	The meaning-importance of the structure in relation to the process of creating the work
	Environmental psychology	Psychological understanding of human behavior in the physical environment (Motalebi, 2012).	Affordance, body _ event

space- times, geographical and historical milieus, collective agents and the action- image is born. When the forces (qualities and powers) are actualized in states of things, we enter into the action image realm. The action- image will be developed in the Modes of behavior pair/ Determined Environment. A house, a country or a region are

real milieus of geographical and social actualization (Deleuze, 2003). Deleuze talks about Determined times and spaces that become a realm for actualized qualities and forces (Rebello, 2019). Action-image, the realm of Peirce’s second category, is based on binary relations, Action/reaction and every event are based on its relationship with the real world. Action

has a kind of duality within itself: conflict with the environment, with others, with oneself (Manteghi Fasayi, 2018). We considered this determined environment in architecture as form. This means that the designer uses all the layers of the text and selects from among them in the creation of the work. Then it could be read by the audience. In the following, Deleuze's cinematic forms are examined and then matched in architecture (Table 6).

Large form signposted form: In this type of image-action, the new position is the result of interaction with the environment and consists of the current position and changes. The new situation, which is the result of the action between the actor and the milieu, creates an organic set that expands towards the milieu on one hand and closes towards the action on the other hand. SAS': situation- action- new situation is the formula of this representation. This is called Large Form. For example, in the film *Nanook North*, the environmental challenges necessitate *Nanook* to make changes to harmonize with the environment (Deleuze, 2003). Sinsign and binomial are two components that Deleuze considers to identify this type of form. Sinsign is a set of environmental qualities and binomial; a coordinated action that is formed as an action and in response to the environment. According to Deleuze, in Large Form the initial situation affects the personality, and the personality creates a new situation with coordinated action. The situation is revealed through the action of actors and characters. Deleuze considers two components for this new situation: one of them is Sinsign of a set of environmental qualities (coldness and harshness of the environment) that forces the actor to react and a binomial; a proportional action is formed as behavior, and in reaction to the environment, the second component makes the large form (Manteghi Fasayi, 2018). In the movie *Godzilla*, the monster is a set of heterogeneous powers in Japanese society that threaten it from within, Sinsign and binomial: The conflict of society is with heterogeneous powers (Sim, 2019). In these types of films, the initial

situation with its obvious signs produces an action and forces the actor to create a new situation in harmony with the environment by identifying and using these signs. Therefore, the meaning used is clear and identifiable. With a comparative study in architecture, design in this type of form is the result of the conflict of the designer's mentality with the background (design platform) in order to coordinate with it. Deleuze's large form is called the signposted form.

Two features of the form: Sinsign; paying attention to the characteristics of the design platform, which is revealed in the form of (symbol, profile and image). For example, an element that symbolizes a building, style or period of architecture (a minaret symbolizes a mosque). Another feature has an explicit implication. The signs of the environment and the codes in the layers of the text are clearly displayed in work (*Khorasan Grand Museum* inspired by *Kalat Naderi*) in order to coordinate with the site.

Small form (action form): In this type of action-image, the initial action reveals a part of the situation and then the new action is revealed through movement from the initial action to the situation. From a vague initial action of the situation, we get to a new action. In this type of form, moves from the action to the situation, towards a new action (ASA'). This time, it is the action that discloses the situation, a fragment or an aspect of the situation, which triggers off a new action. From action to action, the situation gradually emerges. We will give the name 'small form' to the action-image which moves from an action to a partially disclosed situation (Deleuze, 2003). The sign of this form, the index, includes two components of Lack and ambiguity; Lack is a situation that is not given in advance and ambiguity is a two-sided and vague action that creates two situations at the same time, and the audience must infer to understand it. The sign of this form; the index is divided into two poles: lack and ambiguity. When the action discloses a situation which is not given and we face a lack of situation. In practice, we are faced with a reasoning picture

Table 6. Types of Deleuze’s form in architecture. Source: Authors.

Types of Deleuze’s form			
	Signposted form (large form)	Action form (small form)	Transformation form
Feature	Sinsign: characteristics of the design context (symbol, profile and icon) Binomial: Coordination of the plan with the context due to the use of context sign	Lack: removal and subtraction from signs Ambiguity: an unknown situation that must be reasoned and deduced to understand	Figure: Change situations using signposted form and action form features Harvesting and Creating Awareness : From the real data, the designer selects the codes that lead to an initial awareness in the viewer’s mind and expands this awareness in different situations and finally brings him to the desired mental impression
Meaning used	Open and explicit	Implicit and stylistic	An implicit part and an explicit part
Sample	<p>The movie Nanook of the North: Sinsign: The Story of an Eskimo; Nanok, which has risen to fight against the characteristic features of the context (cold, wind and plains covered with ice). Binomial: Finally, it adapts to the environment.</p>	<p>Public opinion film: The female protagonist of the film and a vague representation of her relationship with her rich husband and relationship with a young man. Lack component: Scenes from the movie with a partial reference to the secret relationship of the rich man’s wife with the young man. Ambiguity component: In order to understand the film, one must reason and infer from its ambiguous scenes, and in the end, the affair between the rich man’s wife and the young man is revealed</p>	<p>Charlie Chaplin’s Great dictator movie: In this movie, Chaplin with his famous mustache appears in two different situations, one as a barber and the other as a dictator. Figures component: Chaplin’s famous mustache that belongs to two different characters in the movie (The dictator and an ordinary man The component of harvesting and creating awareness: Charlie (the hairdresser soldier) replaces Hinkle, the dictator, by changing his appearance to deliver a speech praising peace and humanity</p>
	<p>The movie Godzilla: Sinsign: the monster is a set of heterogeneous powers in Japanese society that threaten it from within Binomial: The conflict of society is with heterogeneous powers</p>	<p>Detective film: The mysterious story of detective films about the murderer of the murdered person. Lack element: The killer of the man who was killed by a knife is not known. Ambiguity factor: Is the man who pulled the knife out of his body a murderer? In the following, the detective finds out the truth by reasoning and inference</p>	
Architecture	Khorasan Grand Museum: ,inspired by Kalat Naderi in harmony with the site	Daneshmir Valiasr Mosque: Mosque or cultural space	Tehran Artists’ House: explicit implication; Old and implied barracks; Cultural and artistic space

and understand it through reasoning. The film consists of two components: lack and ambiguity, which must be reasoned and deduced from them by watching the scenes to understand the situation. Detective films are also of this type of form. A man holds a knife by a corpse because he has killed him,

or has he just pulled the knife out? The situation remains ambiguous and reversible, and the detective gradually reveals the situation with reasoning and inference (*ibid.*). Deleuze considers Chaplin’s film “Public Opinion” as an example of this form in which, without seeing the events that happen to the

female protagonist (the rich man's wife), we find out about her secret relationship with the young man.

Due to two components, lack and ambiguity in movies of this type, we are faced with unfamiliar and ambiguous situations throughout the movie, and the audience must reason and infer to understand them. Therefore, the implications of the film are implicit and suggestive. Comparatively, in architecture, the designer creates an ambiguous situation by removing and deducting from the existing signs in the context of the design in order to make the audience infer to understand the meanings. We called this form action form. Two features of the form: the first is lack; it means removing and subtracting from among the signs and the second is ambiguity; creating an unfamiliar situation that must be reasoned and deduced in order to understand it (Valiasr Mosque Reza Daneshmir; mosque or cultural space).

The Transformation of the form: This type of image-action is an expression of the movement from a large form to a small form and vice versa by using the components of both forms together, which makes the ways of understanding the film possible.

Nevertheless, from time to time, directors borrow the other form, a deforming form in which there are all kinds of aesthetic and creative and use both large and small forms and determine the ways of conceiving and seeing a 'subject'. A disguised image, to show the transformation of forms. The characteristic of this type of form is one Figure means how to change the situation, and the other is the Harvesting and Creating Awareness (*ibid.*). For example, Charlie Chaplin's movie "The Great Dictator" depicts the transformation of the form in the best way. Charlie Chaplin plays the barber and Hinkle as two different characters in the movie. There is another image-action, which is also called transformation image. We encounter form transformation whenever there is a movement from a large to a small form and vice versa.

Two characteristics of the form, the figure (which is a sign of transformation) and Harvesting and creation of awareness, (which is realized through the change of situation), are introduced. Charlie Chaplin's film The

Great Dictator depicts the transformation of the form in the best way. The two characters of the hairdresser and Hinkle, played by Chaplin, represent both different characters of the film, and Chaplin's famous mustache belongs to two different characters of the film (the dictator and an ordinary man) (Manteghi Fasayi, 2018). In this type of Deleuze's form, with the help of both the components of the large form and the small form, the understanding of the film is achieved by transforming into each other.

In this type of Deleuze's form, the transformative nature of images is shown, whereby the characters are transformed by crossing the boundaries of language and expression (Keskin & Baykan, 2020).

In the movies that Deleuze reviewed in this category, the meanings understood in the scenes of the movie are due to the explicit and clear use of the large form component (Sign) and the presence of the small form components (lack and ambiguity), which are implied in order to understand it, should be reasoned and deduced from it. In architecture, this form is obtained with a new perception of space by both Signposted and action forms. Two features of this form: the way to change the situation is realized by using the characteristics of the signified form and action, and the other is harvesting and creation of awareness. This awareness is broadened in different situations and brings the audience to the desired mental perception (artist's house: explicit meaning; old barracks: implied meaning; cultural and artistic space).

Analysis of the Findings

Since each architect's sample plan should be placed in the form of Deleuze's categorization of forms and in order to achieve a framework for understanding the background components in the mentality of selected architects and their designs, samples were selected so as to represent concrete examples of Deleuze's forms. In order to establish the design concept, the architects' ideas regarding the design in the present era were mentioned (Table 7). Each of the selected architects pointed out the use of traditional and local

architectural concepts and features in their design and Considered today's architecture as a bridge between the past, present and future and believe that in order to Stay loyal to our architecture, we must know our past and restate it in a modern language. Mirmiran (1995) states in my opinion, the principles and foundations of the architecture of a country, which exist due to the characteristics of the country and the mindset of its people is able to survive throughout different ages. Ahmadi (2009) states I see adaptation in deeper social and cultural layers. I have tried to make the adaptation in my works more invisible so as to be felt in the heart of the work.

Diba (1999) mentions as our modern world is moving towards globalization, we must break the boundaries between tradition and modernity and establish a link between Iravanian (Iravanian quoted by Yalda, 2011) states for me, the main idea in all projects is the context or text of each project (from nature to modern urban spaces, cultural and intellectual context). Taghaboni (2011) reiterates my point of view towards the design idea will be the discussion of different explainings.

In my opinion, a work can be called brand new if it expresses a different narrative of the topic or idea that already existed. It means examining more semantic or spatial layers in that problem. After discussing the views of the architects regarding the design an example of each architect's design as an example was presented. Background components: concepts and qualities effective in finding ideas for the design were mentioned by the architect. Then the most important layers, codes in the opinion of the designer and the symbolic system involved in the formation of each building were also identified. These are the most important layers that play a fundamental role in the plan's formation. Then the symbolic system in the formation of each design, the type of Deleuze form of each design was also determined (Table 8).

Results

Based on the theoretical framework of the research, the architectural text consists of multiple system

layers and process layers. The designer's mentality and personal point of view has an important role in choosing among the layers and how to display them. The designer's mentality in the formation of the initial idea and then how to choose the layers and use it in the design was investigated in this research. Each of the selected architects, emphasized paying attention to traditional architecture with a new language, and because of this, they paid attention to the profound concepts and features of art and architecture Context in ideation (Architects' words in Table 7). Then in the formation of the work (example) the designer took into account the layers of the architectural text (environmental, functional, aesthetic and interpretive layers) and, in some cases the cultural layer with changes in common codes (architecture and meta-architecture) and presented them with various sign systems (Types of the implication) (Table 8). The formation of each design has been realized by keeping in mind the concepts and characteristics of the past architecture but with changes in codes and different symbolic systems. Mirmiran (1999) mentions in the design of the cultural complex of Rafsanjan refers to the native pattern of background in the formation the design "I always remember Rafsanjan with its stunning old natural fridge, I decided to use the form and spatial organization of this building in the project" (Mirmiran, 1999). It has been used in the design with clear and explicit implications. According to Deleuze's definition of form, this design is placed in the category of signposted form. In the design of Isfahan Art University, the Iranian Embassy in Berlin and the building of the Association of Sadra Artists, each of the architects while keeping in mind the deep concepts and characteristics of Iran's past architecture, have displayed them with a new innovative implication. These plans are in the action form category. In the revival of the old textile factory of Shiraz as a yarn museum: the features of the restored factory clearly show the architecture of the old factory, and the new parts show a new expression of contemporary architecture by using codes (technical, syntactic and semantic) in different

Table 7. The designer’s mindset about the components of the originary world affecting the formation of the initial idea of the sample design. Source: Authors.

Architect	Designer Mindset	Case study	The originary world (Background affecting the formation of ideas)	
			Power	Quality
Mirmiran	<p>Ideas are mental images and have a metaphorical basis. One should look for an abstract meaning to convey ideas. This meaning in form and space can be related to Iranian architecture (Mirmiran, 1999). The design idea for me can be very different: sometimes a form, sometimes a pattern, sometimes a theme, sometimes a theory (ibid.).</p> <p>I always remember Rafsanjan with its very beautiful old natural Yakhchal (a type of ancient structure and system used to produce, harvest and store ice in winter for cooling uses later in the year.) I decided to use the form and spatial organization of this building in the project (Mirmiran, 1995, 62).</p> <p>Three characteristics of Iranian architecture: Transparency and lightness (evolutionary movement of matter towards space), modesty (horizontal presence, calm and dignified), joyousness and happiness (through allegory and metaphor to create a happy atmosphere). We can have a transparent, humble and delightful architecture in all periods (Mirmiran, 1995).</p>	Rafsanjan Cultural Center	The mysterious environment of the desert and transparency	<p>The grandeur of the past architecture</p> <p>The flow of a kind of intelligent and skillful activity in an abstract term</p>
Farhad Ahmadi	<p>The idea is obtained from different paths. It is mostly based on the accumulations that are obtained through our views around or information sources during life (Ahmadi, 2011). Every platform has something to say. Our job is to remove the dust and bring out its words. In fact, we do some kind of revelation, including basic physical, natural, cultural issues in the design (Ahmadi quoted by Kyani et al., 2009).</p> <p>Since the site is surrounded by waterways, the university space was designed with regard to the issue of greenery and the length of the place, the irrigation system and water movement routes. The building was placed like the opening of Khajo Bridge on the flow of water (ibid.).</p>	Isfahan university of art	Harmony of the environment, sustainability and greenery	Elements of Iranian architecture: courtyard, Soffeh, garden, Jalokhan wind tower, Entrance gate, Karbandi
Darab Diba	<p>The essence and foundation of our cultural heritage should be presented in the form of a new mindset and technology (Diba, 2010). Concepts of Iranian architecture such as introversion, reflection, connection with nature, geometry, transparency, spatial continuity, mystery and ambiguity, balance and equilibrium can be reflected with a new language in today’s Iranian architecture (Diba, 1995). The mentioned building is a combination of Iranian architecture and advanced German technology.</p>	Iranian Embassy in Berlin	The dialogue of nations and the democratic environment of Germany	Technology - oriented architecture in Germany- concepts of Iranian architecture

Rest of Table 7.

Architect	Designer Mindset	Case study	The originary world (Background affecting the formation of ideas)	
			Power	Quality
Mehrdad Iravanian	<p>Propositions derived from conversations</p> <p>Architectural project, like language, has a narration and a scenario, consisting of symbols. These symbols contain messages to the audience as signifiers. The main technique I use is “collage”, which represents the pluralistic culture of contemporary man (Iravanian quoted by Daneshmir, 1999).</p> <p>The textile factory is a part of the urban organization plan (Hafezieh, Jahan Nama Garden and National Document Library). In the plan, we tried to show the industrialization program of the city, as well as historical landscape (Iravanian, 2009).</p>	Shiraz Textile Museum	<p>Historical and cultural context of the site</p>	<p>The architecture of the old factory and the cultural and historical complex available on the site</p>
Alireza Taghaboni	<p>The project is an artistic expression of The needs of the employer and the work conditions (Taghaboni, 2011). The motifs in my works: how light enters traditional architecture (from the central courtyard, water reflection or brick openings), Playing with duals such as open and closed, typology discussion (introvert and extrovert), the discussion of geometry and the way material is formed and how it affects the final form (Taghaboni, 2018).</p> <p>The city whose inhabitants return to it to rest, needs an artistic and public space. Cities in Iran’s central regions have complex geometry of public spaces (ibid.).</p>	Association building of Sadra Artists	<p>The mystery of cities in hot and dry regions</p>	<p>The complex geometry of the public space of the city in hot and dry areas, arches, work with bricks</p>




layers. Therefore, the meaning used in the plan in the old part is explicit and obvious and the new part is implicit. This plan is placed in the category of Deleuze’s form transformation.

Conclusion

In this study, after stating the concepts that form implications in modern and postmodern eras, the theoretical basis that makes possible the new interpretations of the form arising from Deleuze’s semiotics in cinema was explained. In order to answer research questions, we investigated the use of old architectural features of Iran and the background components in the works of five contemporary professional Iranian architects. We did this by analyzing and investigating the opinions of these architects and how they use traditional and native architectural features (architectural and meta-architectural signs). The investigation showed that

in most of the designs while architects were paying attention to the values, symbols and characteristics of the past architecture, they tried to use it with a new language. Therefore the research hypothesis substantiates the use of new approaches in the theory of contemporary Iranian architecture. In this study, we applied Deleuze’s cinematic concepts to analyze architectural works. Compared with previous studies the innovative part of this research study is the application of the background components, its formative components according to Deleuze, architectural and meta-architectural symbols and all kinds of significations in the formation of Deleuze’s forms. The research results make it clear that the knowledge and application of the background components in the architectural design process leads to creativity and the discovery of innovative methods and paths to solving design problems. After examining Deleuze’s cinematic theories: the

Table 8. Layers, codes, meanings used in design and determining the type of Deleuze’s form. Source: Authors.



Example	Codes	The Codes Used and the layers desired by the designer	The implications used in the plan	Form type
Rafsanjan Cultural Center	Technical -Syntactic Semantic	Environmental layer: attention to the background and application of the form and spatial organization of the Yakhchal (The Iranian Yakhchal (a type of ancient structure and system used to produce, harvest and store ice in winter for cooling uses later in the year.)	Explicit implication Implicit implication Ideological implication	Explicit reference to native architecture Sign: traditional refrigerator Signposted form
		Functional layer: Using the physical system of the traditional Yakhchal Using the spatial structure and geometry of the traditional Yakhchal Aesthetic layer: Form and volume of traditional Yakhchal The spirit of the place, the traditional space in a modern format.		
Isfahan university of art	Semantic Syntax	Environmental layer: Paying attention to the background and respecting the neighboring features of the site (Zayandeh Rud river, Flowerjan Forest, Farms) by designing the sustainable architecture (green roof) and submerging parts of the building to avoid increasing the slope and tall height (Ahmadi, 2009, 10). Functional layer: the use of elements of Iranian architecture in new functions (spatial sequence: wide soffeh front as the main entrance, Entrance gate: administrative tower, garden pit: shopping center, market: communication corridor, swimming pool: the closed center of each school and the educational space around it, central courtyard: the open center of each faculty and four gardens at the end of the path).	Implicit implication of Iranian architectural elements and spaces	Action form
	Semantic Syntax	Aesthetic layer: Using the traditional decorations (array) (karbandi) in the modern form Spirit of place: a modern expression of traditional spaces		
	Semantic	Interpretation layer: Implicit meaning: using elements and traditional spaces of Iran with a new expression.		

primary world (background), its components (power and quality), the determined environment (form) and then its correspondence in architecture, we understand that because of the multi-dimensionality and complexity of the design process and in order to depart from the previous conventional methods we have to recognize and use the features of the background and context of the design and restate it with a new form by the help of


a sign system (types of signification) in the decision-making process. Considering architecture as a text and identifying the wide network of factors involved in its production can provide a basis for improving the quality of architecture.

In this research, in order to obtain the design methods of contemporary Iranian architects five expert designers of the country were selected, and their talks and writings were examined to

Rest of table 8.

Example	Codes	The codes used and the layers desired by the designer	The implications used in the plan			Form type
Iranian Embassy in Berlin	Technical -Syntactic	<p>Environmental layer: According to the municipal regulations, density and respect for privacy, the establishment of the building in accordance with the spatial needs, the complex was implemented in an elongated rectangle.</p> <p>Functional layer: Use of the eivan Continuity, continuity of space and staged design in the structure of architectural design.</p>	Explicit implication	Implicit implication	Ideological implication	Action form
	Syntactic-Semantic	<p>Aesthetic layer: Regular geometry and volumetric proportions, inviting feeling of the entrance eivan Transparency and communication porosity of places, Richness of view due to light radiation from horizontal and vertical surfaces, Introversion, simplicity and regular relationships in the external shell of the building The kushk in front of the Iranian garden.</p>	Implicit implication: a new expression of the concepts and characteristics of Iranian architecture			
	Semantic	<p>Cultural layer: intercultural relations between two nations; The host technology and the sobriety and dignity of Iran's architecture</p>				
	Semantic	<p>Interpretation layer: The meaning of Iranian space with a global approach through a common language (geometry, light, transparency, etc.)</p>				
Taropod Museum (Shiraz Textile)	Technical -Syntactic	<p>Environmental layer: revitalization of the old textile factory in harmony with the project environment.</p> <p>Functional layer: the use of industrial parts in defining the new use of the museum (gallery space) (Iravanian, 2009). A fountain shows a part of the natural landscape (ibid). The courtyard inside the factory along the historical view of the site (ibid).</p>	Explicit implication	Implicit implication	old textile factory and implicit implication: A modern museum	Transformation of form
	Semantic Syntax	<p>Aesthetic layer: The soul of a modern place in an old body A tent structure and cables hanging from a concrete wall show the texture of fabric and yarn of a spinning factory. Four layers of concrete wall show four layers - historical background: cemetery (Dar al-Salaam), Jahan Nama garden, textile factory and library of national documents (ibid.)</p>				
	Semantic	<p>Cultural layer: the revival of the old and abandoned factory, a part of the valuable historical context of the city.</p>				
	Semantic	<p>Interpretation layer: The use of light, water, tent structure and metal cables to induce a modern space The fountain is a dynamic collection and a continuation of the historical landscape (ibid).</p>				

Rest of table 8.

Example	Codes	The codes used and the layers desired by the designer	The implications used in the plan			Form type
Sadra Artists Association building		Environmental layer: Considering the design context, using the arch form and the complex urban spatial organization of the central regions (Taghaboni, 2018)) with a new expression.	Explicit Implication	Implicit Implication	Ideological Implication	Action form
	Technical -Syntactic	Functional layer: The ground floor of the city plaza for recreation. The basement floor of the house of artists (complex geometry of traditional public spaces) The use of brick materials with a new method.				Implicit implication: a new expression of the geometry of traditional public spaces in the form of the function of urban and cultural space
	Semantic	Aesthetic layer: The spirit of the place: a modern expression of the traditional space.				
	Semantic	Cultural layer: Reviving the city whose inhabitants return to it to rest, developing cultural infrastructure and raising cultural identity.				
	Semantic	Interpretation layer: Implied meaning: using the geometry of old public spaces, the form of arch and arch of native architecture of the region with a new expression.				

identify the components of ideation in the process of creating a design. The background of the design and the two components: power and quality and the mental model of architects. These components can be divided into the following categories: “general concepts of traditional art and architecture” “Context specific features such as cultural, environmental and social elements” and “quality”: “Traditional architectural features” and “specific elements of the Context”(Fig. 3).

Following, according to the statements of the architects, with the approach of layered semiotics, the most important influential layers in the formation of the works were identified and analyzed. The results show that the architectural text consists of systemic layers (functional, aesthetic, cultural, etc.) and process layers (designer’s mindset, employer’s force & design’s position) creating a mixed and systematic combination. Each layer can become a text that

reveals new meanings by expanding the concept of “text”. Architectural text is a collection of codes (semantic, syntactic and technical) which links it to the history of the previous text (simultaneous and in-time ties) and creates intertextual relationships. Some of the characteristics of this theory are: the influence of the background and context in the choice of codes intra-textual, meta-textual, inter-textual relationships, a range of floating implications in layers and multiple implicit meanings. In the analysis of the samples studied the designer’s mindset as the most indicative process layer attempts to communicate and create links between different system layers. One of the layers that all the selected architects paid attention to in the formation of the work is the environmental layer which in their opinion contains valuable points such as historical, climatic, cultural and social contexts whose existence cause harmony between the work and the

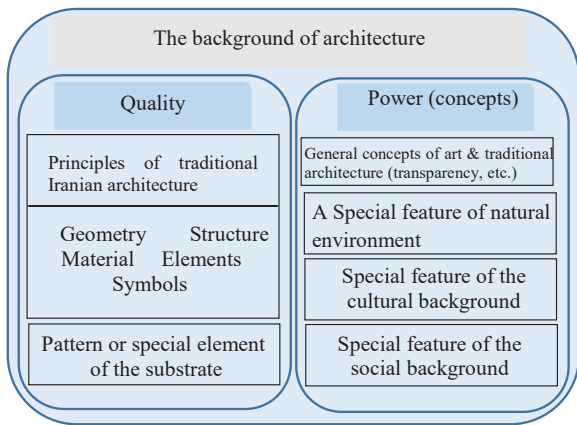


Fig. 3. Background components in the formation of architectural design expressed by designers. Source: Authors.

environment. The other layer is the functional layer, where the designers give a modern function to the space by using syntactic, technical codes and using spatial relationships and traditional elements in a new format. Aesthetic and interpretive layers are among the layers that play an important role in the process of designing and choosing codes (meaning) by the designer. These layers also deal with the subject of the design and overtly or covertly connect the audience to the history of Iranian architecture. Another main layer, as a sub-textual layer is the time layer which helps us to have a diachronic look at the design to connect with the traditional patterns of Iranian architecture and create a connection with the history of Iranian architecture. It also allows us to pay attention to the current conditions of the society and the global view of the theories in reading the text of the works. According to the symbolic system (types of significations) involved in the formation of works and types of Deleuze’s form these results were obtained.

The use of layers of text (spatial system of traditional architecture, use of aesthetic features of traditional art and architecture, looking diachronic at architecture, etc.) explicitly creates a new situation that is familiar and understandable to the audience of the works. These works are placed in Deleuze’s form category in the category of signposted form (large form) (Rafsanjan Cultural Center). In most of the reviewed works designers create gaps and actions in

the layers of the text by removing or deducting part of the architectural codes, using meta-architectural codes, implicit meanings and signifiers. Hence they create a generative form and meaning in the design and the audience should understand the meanings involved by reasoning and inference. These works are included in Deleuze’s action form (small form) category. Textile museum revitalization plan; The old factory, as a signposted form and a textile museum, is a action form, and the designer, with the help of the components of both forms, creates a basic awareness in the audience’s mind by transforming situations, and expands this perception and awareness in different situations. This plan is placed in the form transformation category. Understanding the features of the design, the layers affecting it and the awareness of the current conditions will lead to a deeper understanding and provide an interpretive discussion about contemporary architecture and will lay the groundwork for more research.

Based on such an attitude new designers can adapt to the current conditions by using the concepts of the rich past architecture and combining them with the experiences of contemporary architecture to create a design with a new format and in harmony with the context. In order to have a creative architecture, it is not always possible to use a pattern with a system of fixed rules. Architecture has emerged at different stages with different meanings and concepts, the patterns of construction of buildings and elements that are now known as symbols. Thus an evolution has taken place gradually. The contemporary design of architectural works will improve the quality of the country’s architecture, provided that the basic concepts are included in the form of implied meanings. Now, the designers of the country, following the conditions of the present era, can change the process of creation of works by manipulating the existing codes and transforming them. Architects should create forms that lead to perception and an implicit awareness of designs by creating gaps and form transformations. The discussion about the process of designing

and examining the works of today's architects can provide a contemporary language for today's architecture, which achieves a new discourse while preserving the cultural, historical and native values.

Endnotes

1. Fold means crinkles and layers, i.e., layers of a labyrinth, each layer next to another layer, everything together. Everything is horizontal, and in other words, folding reconstructs binary values (Ghobadian, 2014).
2. Pierce's Categories: Firstness refers to the perception of existence independent of everything else. A kind of potential that may be realized; like the color blue. Firstness can be defined as a raw, unanalyzed feeling; feeling a pain. Secondness is the concept and perception of existence in connection with something else or in reaction to something else. In fact, it is involved in the world of others. Thirdness is a type of perception of mediation. Thirdness, when Firstness and Secondness enter into a relationship with each other gets realized for example, in metaphysics, Firstness is spirit, Secondness is matter, and Thirdness is evolution (Rebello, 2019).
3. Sinsign refers to the specific reality of a sign. For example, a special advertising billboard on a certain highway. The suffix "sin" in this term means a single sign, that is, a sign that exists only once (Deleuze, 2003).

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