

## Studying Industrial Symbols in Contemporary Shiraz Urban Landscape

*Mohsen Akbarzadeh, Katayoun Izadi, Meysam Mansouri*

(Ma. Student of Architecture, Mohsen Akbarzadeh, Department of Architecture, Islamic Azad University, Shiraz Branch, Iran, mohsenplasma@gmail.com)

(Dipl.-Ing, Katayoun Izadi, Freelance Architect, Vienna, Austria, kati@izadi.de)

(Ma. Student of Architecture, Meysam Mansouri, Department of Architecture, Islamic Azad University, Science and Research Branch, Tabriz, Iran, meysam.mansory@gmail.com)

### 1 ABSTRACT

Before industrial revolution, city's identity was based on their continental specifications and life patterns according those specifications. That is geography that determining economic and livelihood processes, specified social interactions manners and its skeleton sight means architecture and civilizing. But by deploying industry and propounding mass-products, new live advantages were formed that didn't see themselves in limit continental frame. Based on it, new social interactions were formed that in their architectural expression added new organs to a city body. Modern architecture is a product of those conditions. Industry language as a life style and an architecture style encountering to tradition language created new conditions. In some fields like religious spaces, conquest was by tradition language, and in spaces like factories and offices victory was by industry language. City of Shiraz as a city with known cultural and architectural tradition has passed almost one century history in industry experiment. So as one of Iran's industrial poles, presents industry language as a part of its traditional language. In this new situation, how can be industrial symbols symbiosis with traditional symbols in Shiraz view? In this article, by surveying city designing projects, gardens, cultural buildings, industrial museums, restaurants, and houses in Shiraz, we study the role of industry and its encountering methods to traditional symbolic system and survey these buildings success in absorbing tourists and public fortuity. It is memorable that, buildings are studied in this research, as contemporary buildings compete with ancient buildings in absorbing a tourist has come to Shiraz for visiting a traditional place and they have accepted as Shiraz new landmarks.

### 2 INTRODUCTION

During the agricultural and animal husbandry revolution, continental differences caused economical, cultural and inevitably architectural differences among nations. As after industrial revolution, likeness in economical processes, dictate a universal position to culture and architecture, there have been many different materials and construction style in traditional architecture, vary from herbal stem to mountains, in modern time in all of the geographical latitudes, metal and concrete define contemporary structures. Factories with wide outlets and big but plain programs in planning made the possibility of position and necessity of the new structural techniques at the first of modernism. Bolton and Watt foundry factory was the first building in which spikes and piles made of iron were used simultaneously. That steam engine manufacturer which made the industrial revolution heart to beat. Is one of the reasons of structural innovations that built architectural basis on industry, shows the modern architectural harmony with industry in history beginning of these two constituent elements of contemporary civilization. In fact if we suppose technique as the advantageous juice of industry, visual reopening of that in structural abilities will be occurred. But the 3rd revolution which is called globalization is based on ultra-nation (Fockoyama) economics and unlimited information universe (Mc Luann) besides the preparing of environmental similarities of second revolution and has the capability to conserve differential cultural layers of the first revolution. This position has an international tendency (similar) and regional products (different) in today world architecture. If we look at industrial development pattern in traditional cities, we will know that the construction of any modern building in a traditional background is a modern tendency which produces a post-modern product. Palmist is known as papers of papyrus or skin on which by grazing of original context, a new text is written. But yet there are some sections of the pervious text. So the addressee of a post-modern city such as Shiraz has a view of pervious traditional texture, while he is living in contemporary buildings. A texture which has placed words of concrete and steel among its brick lines by industrial development. In this paper with the consideration of the industrialization process and the development of Shiraz, correspondent tendencies with this process in creation of environments which can reshew the binary architecture, will be studied.

### 3 INDUSTRIAL CONDITION

#### 3.1 Industrial Iran

The industrial revolution of the west entered Iran with a relatively long delay. According to historic books and documents the most important steps for familiarizing Iranians with modern civilization and European culture took place during the Qajar era. However its weakness and dependence on foreign powers not only prevented the government from managing and developing industrial projects it also kept from supporting the initiatives of Iranian investors, and therefore, Iran's industrial growth during this time was extremely limited and slow. Iranian entrepreneurs tried very hard to compete with foreigners in the realms of industry, transport, and communications, but with little success. In the beginning of the Pahlavi era, the central government became more powerful, and as a result the roads became safer, highway robbery was reduced, and the costs of transport and trade were lowered. The start of oil grilling increased the foreign exchange earnings of the country as well as its domestic demands, and improved its overall economic condition. Therefore Iran's industrial development began in earnest in 1930 as one of the main objectives of the government. This development was so rapid that in 1931 around 20% of the countries entry budget was allocation to the creation of industries. With the start of World War II, like most other activities, industrial production also came to a standstill and was only resumed after the war, with the establishment of the 2nd Pahlavi dynasty. In the next few years the increase in the price of oil was also a great help industrial development of Iran. The material of the section is an overview of the most important factories built in various cities during Iran's rapid industrial growth at the time of the 1st Pahlavi dynasty.

#### 3.2 Shiraz, Yesterday

Old Shiraz can be known as an axis from Isfahan gateway (Darvazeh Isfahan) to sanctuary Shahcheraq. An axis which has been considered as the main marrow of commerce, industry and transportation. In Shiraz market like the other traditional markets, goods arrived caravans from neighbouring cities and then with the production parallel with market axis, they were offered. In fact, industry in its pre-modernism concept was a long coat covered market axis. From old industries of Shiraz, we can imply to inlay, pottery, glazier, calico, carpet-weaving, fretwork, miniature and wadding. Generally Shiraz has a special tradition in different kinds of weaving and decorative works on wood, metal and glass.

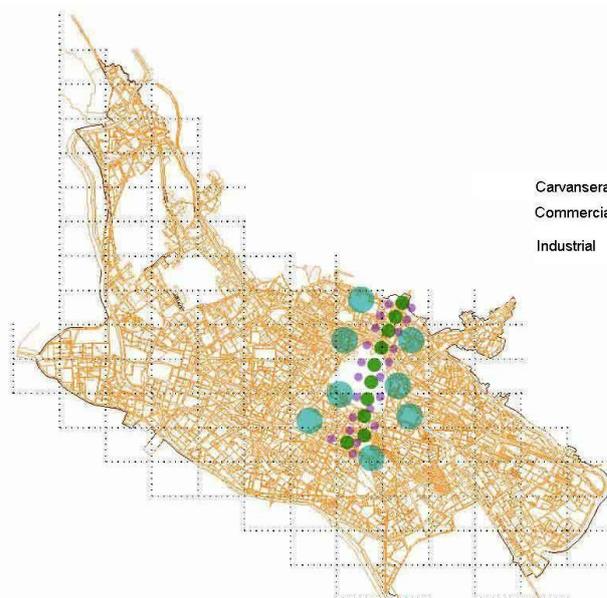


Fig. 1: Old Shiraz Urban Skeleton

#### 3.3 Shiraz, Today

With the entrance of modern industry in 19th century, different factories of electricity production, armoury production and advanced weaving workshops and agricultural products were appeared in Shiraz. These urban functions according to their requirements to space and communications were located in wide land by which car usage will e available. By the creation of car-streets which made the network of residential and

traditional textures of city, commercial advantages of main axis disappeared and other industrial and commercial axis appeared according to urban changes.

### 3.4 The Correspondence between Traditional and Modern Layers

New buildings which have been formed with different logic from their traditional texture background were like heterogeneous seeds in traditional urban texture. From the other hand the appearance of new materials such as metal and concrete made the visual language of these buildings different. So according to different visual patterns, different criteria and different urban relationships appeared which were developed according to commercial advantages and were distributed as a cancer along the city. By passing of decades from this event, Shiraz is now a complex with traditional and modern layers in which the urban links network connects the blood vessels of this biological complex of these two bodies to each other.

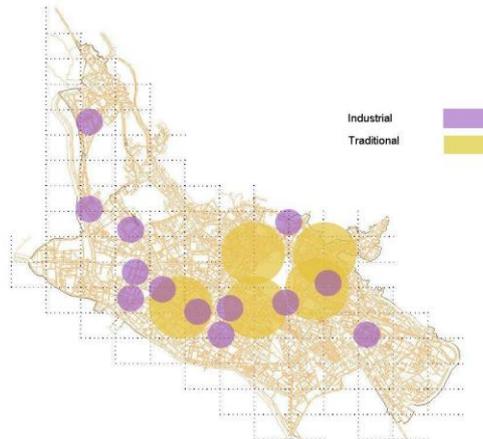


Fig. 2: Palimpsest of contemporary Shiraz

From one hand by the development of oil commerce and the dominance of import on production from the other hand and formation of industrial towns around the big cities and according to urban problems of industry and factories, the master plan of Shiraz transformed an important part of factories and workshops to out of the city and introduce the entirety of Shiraz as a tourism city. But according to passing around a century from citizens' common life and industrial sites, we can't ignore the urban organs and we can't make decisions without caring about their analogy and their urban background. Because of this most of the buildings which are documented in following, are buildings based on the correspondent point of two layers, traditional and modern or direct dependence on industrial sites have been evacuated. According to this fact that Shiraz has a strong artistic background in different fields and traditional crafts were most decorative and also the urban planning based on tourism development, this tendency was created so that the facing with industrial sites will be based on decorations and also the representation of these sites. In other words by the highlighting and symbolizing of industrial aspects of these sites, some kinds of industrial aesthetics have been introduced as a standard which has been common during around a decade.

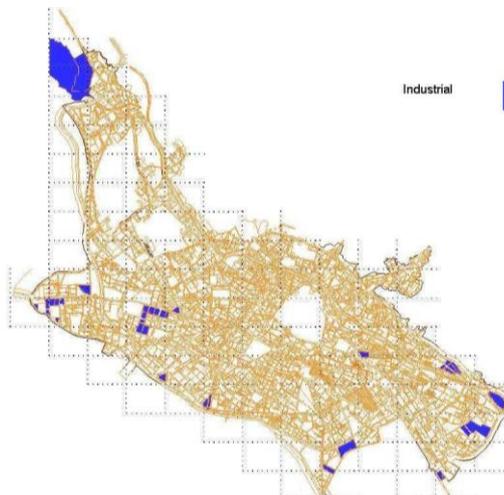


Fig. 3: Shiraz Future Master Plan

## 4 SHIRAZ STYLE

### 4.1 Symbolism

Any phenomenon introduces itself in relationship and companion with other phenomenon. So any component in its context is a part of a whole and receiving the message from the addressee happens. But if a component separates itself from the main context, according to its visual history in addressee's mind, it can be the sole reminder of general concept. The positive advantage of this tendency is that without any necessity the existence of all components which is costly, a limited component transform not only that concept, but also shows this concept transformation in other levels with its unique visual flash and make the addressee to think deeply about that lost wholeness. In many recent buildings of Shiraz, the symbolic attitude with industrial elements and taking advantage of them in a new totality cause the previous concept of industry, besides the new concepts to create a new level of conceptual relationship with addressee and imply to historical, social and cultural themes.

In weaving museum, which revive traditional building of Shiraz weaving factory, metal and concrete elements show aesthetics and weaving philosophy and tattering of universe by showing the lost mechanism of production and by fixing a dynamic movement in a static statue form, the possibility of addressee's thought about weaving, not as an industrial event during the past century, but as an ideology.

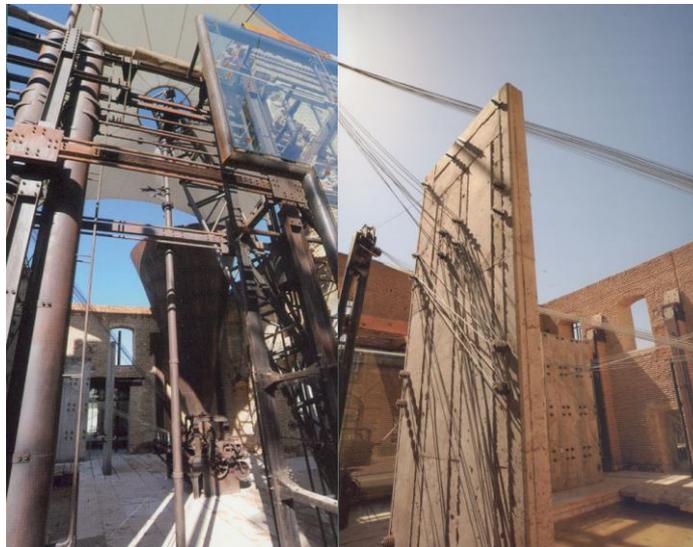


Fig. 4&5: Weaving Museum, Mehrdad Iravanian, 2008



Fig. 6&7: Weaving Museum, Mehrdad Iravanian, 2008

In some urban designs such as Shiraz water mills by aesthetics representation of old mills which are in current location of element, historical background of pattern is introduced and on the other hand, platonic

geometry of wheels versus natural geometry of current water, shows the relationship between human and nature.

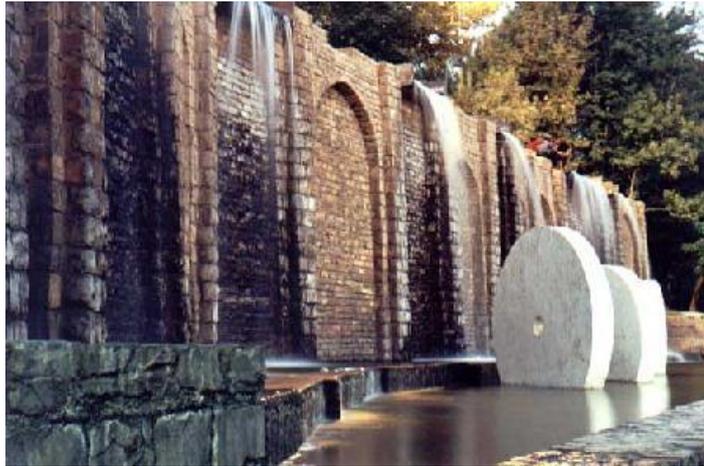


Fig. 8: Shiraz Water Mills Monument, Mehrdad Iravanian, 1994



Fig. 9: Gas Company, Mehrdad Iravanian, 1998



Fig. 10: Sanat Tower, Soroush Saberi, 2007

#### 4.2 Framing

Looking at any phenomenon is happened based on viewers coordinates. The mental time of addressee and the view which he chooses to look at, will be both his looking tools and also the effective elements on

received concept. The look of contemporary human, who passed the industry experience, occurs from a historical glasses to his traditional past. This museum view in any moment separate traditional theme from surrounding phenomenon and also by emphasizing on modern framework which is covered by, declare our relation with that phenomenon. Framing of themes by modern industrial and architectural elements is one of the most common tendencies in considered buildings of this study.



Fig. 11: Tourist information, Ali Sodagaran, 2003



Fig. 12: Amini House, Ali Ghahremanpour, 2004



Fig. 13&14: Mostaghimi House, Ali Ghahremanpour, 2006

### 4.3 Conflict

Any building, in its materials or it's from has a timely quality. A quality which shows the formation mechanism and also introduce it's cultural and aesthetics features to represent it's time ideology. Adjacent of two different qualities and two different architectural languages, beside introducing each of them, cause the

possibility to review historical and cultural roots of them in addressee's mind during comparison and to reread the passed direction.



Fig. 15: 13# House, Mehrdad Iravanian, 2005

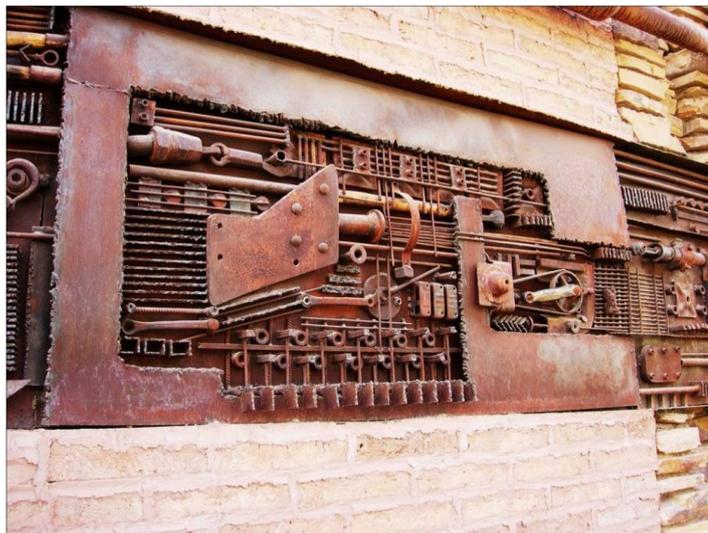


Fig. 16: Haft Khan Restaurant, Mehrdad Iravanian, 2010

#### 4.4 Transformation

Any component has highlight features in addressee's mind as a visual sign which can show that phenomenon. According to this capacity, any component can has some changes which is responsive of new needs, and also shows its previous meaning. In this tendency, form can be changed while the original substance is fixed. In this way industrial elements are used in new usages and the background of cultural facing of addressee in new context is played.



Fig. 17: 13# House, Mehrdad Iravanian, 2005

By relative success of this tendency in Shiraz and taking advantage of it in projects in direct relation with people, such as restaurants, hotels, museums, and commercial centres, public favorites tend to them too and apply this attitude in smaller fields like residential apartments.



Fig. 18: Mostaghimi House, Ali Ghahremanpour, 2006

## 5 CONCLUSION

Development of an aesthetics tendency in architectural and urban planning of Shiraz which is formed based on traditional and modern needs of this city has a root in gaining of formation from historical organization happened in city field. In other words, all of the effective components in this analyzing, means traditional architecture, industrial and modern architecture and the pattern of their exchange are based on the biological experience of people from Shiraz in 3rd millennium. A human who has yet roots in his language and region traditions and his economy is based on modern world and industry, inevitably in global background of today world; express all of his properties and his experiences, so that his unique experience can make a unique future for him. This local tendency with a global look caused the development and success of tourism in Shiraz, as the statistics of visiting from recent buildings is not less than ancient and historical places. This economical success changes the development and repetition of this experience to an architectural style in a city scale. A style which its success is based on its correspondence with life style of Shiraz.

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