

*

. .

2005/8/31:

2006/ 1/ 22:

:

()

()

-:

(..)

()

Abstract:

From past the architecture dealing with pre experiments for benefit to product and the smith the new by many tactics, because the dogmatic reality by necessity of past to make the present and throw up to the future. Moreover, because the architecture need to the references, forms and thoughts from the past it was focused in eclectic from these which is singular and distinguishes.

From here the act of the historical index's was appeared as an important part from parts of formation of the thoughtfully structures for community architecture and as a necessary natural treasure for all of composition of the values of community subjunctives.

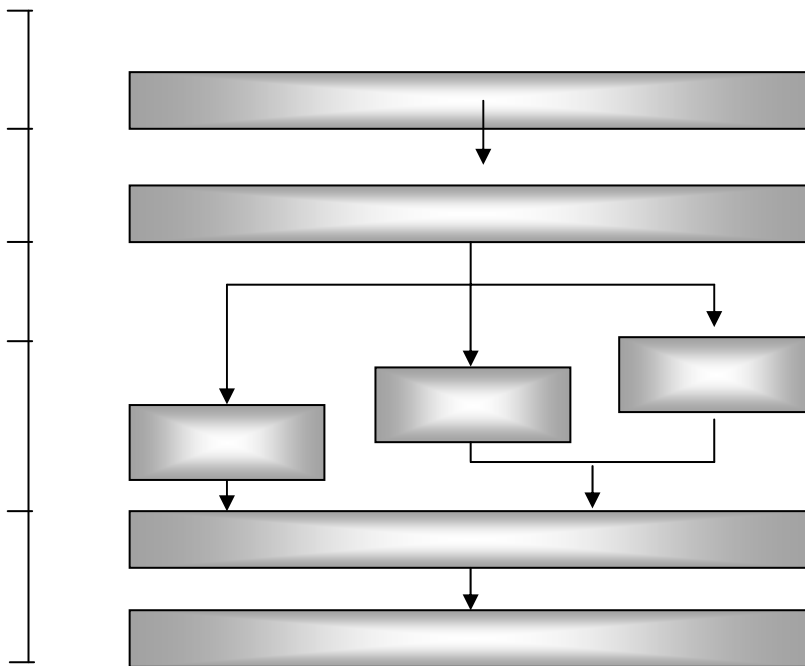
And for framing the general understanding for this situation that is very important to be declaring all general and specific surrounded ideas (in architecture or outside). To transport after that for a role point related by necessity of this situation in appearing of the transporting, and a real accumulization act, For a conventions which is make a thoughtfully community structure , and In the from that insurance the continuity vigor effect the basic sides of community structures in the new formation

-

/

*

conventions, and so to declare the act of dual participation dimensions (locally and global),In to Crowe this process and appear its results in a modeling from.For that, the research aim into many axes; - The first focuses in search the historical as a general character in (civilizational, architectural and urban) thesis, then the second Go to understand the dimensions of general and specific frames of creativity which depend the historical basics and conventional product (as a first stages), the third focus on declare a convention joints and its dual act. The fourth focus on experiment and the fifth ended in search the conclusions.



- ∴ "

"

(Rowe)

(inside) (outside)
(67 1996)

.(2 2001)

)

)

(

.(123 2001

.(Antoniades 1990, p.147)

.(37 ,1986) -104 1981 .)
.(105

·
).
 .(90 2001
 -:

,p.5) . ()
 (Antoniades1990
 .

)
 (3 1986
 .(Giedion 1974,p.19)

·
 -: **.1**

1-1

*"Architectural form is shaped by the
 prevailing spirit of the age".
 (Gelenter 1996, p.11)*

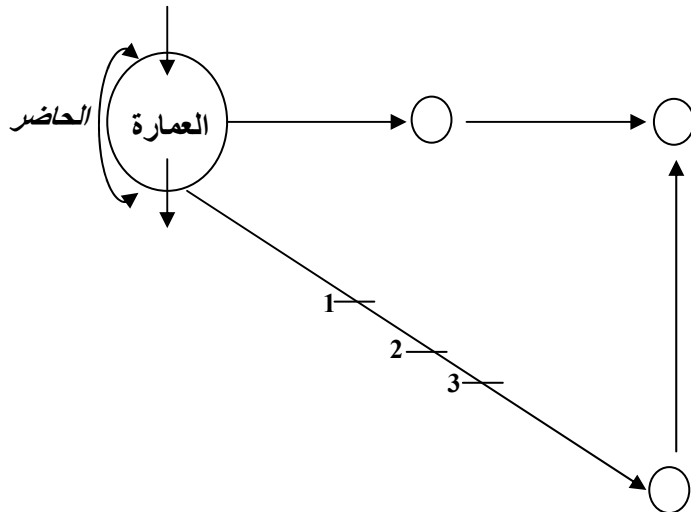
) .

.(115 2001

)

.(129 2001

.(91 2001)



.(:)

manifestation of passing
(Sola – historical time"
.Morales 1996, p.231)

2-1

)

(

()

"Antiquity is a subjective
quality that produces a
purely psychological
satisfaction divided from a
view of the old as a

)
(54 2001)

(
() (Crowne Hall)
- () ()

(Frampton)

()
)
(50-48 1997

).
() .(1)

(
"Historical is deferent from
history in that it pays on –
sided attention to history, often
looking only at from, and
frequently becoming
dangerously eclectic, It
addresses Architecture at less
comprehensive, and shallow
level than the real historical
investigation. "(Jencks 1988,
p.112) .

) .
(18 1998

()

()

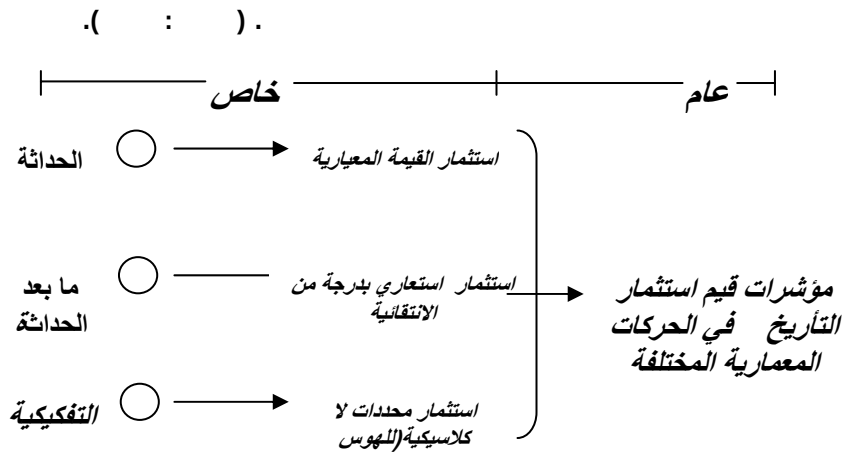
)

(

(non - classic) . (32 2002)
 1996).
 (2).(60

()

(rupture)



3-1

).
(34 1998

()

.

Rossi, 1996)
(P.115 -84 2004.)
(3).(85
.(

()

).
(33 2002
Rossi

).
(123 2001 (Rossi, 1996 P.131)

(Antoniades, 1990 .155).)
(Graves) .(37 1986

Pressman
-:
"To park creativity analyzing,
understanding interpreting and
finally invoking ideas from the
past can facilities arriving
design solution in the present"
(Pressman,1993 p.67).
Antoniades

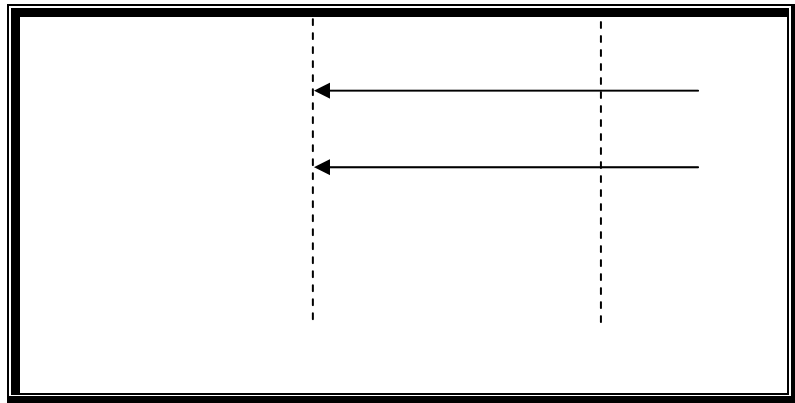
(Graves)
.
(94 2001) (Antoniades, 1990 p.145)
.(4)

-:
-1
.(Antoniades, 1990 p.197)

-

(())

·
-:



(:)

simultaneously interrelated by
not in isolation.”

2-2

(*Plural reality*)
(*Universality*)
(*of problems*

Antonides, 1990)
(p.154

(Antoniades,1990 .159)

(Antonides)

·
"Local as well as global
prototypes should be studied

.(37 1986)

-

/

*

.(31 1986)

.

).

.(

Sola–Morales,).

.(1996 p.11

) .

).(110 –109 2001

.

.(

(Antoniades, 1990 P.159)

(*Barrgan*)

(*Ronchamp*)

Giedion,)

(*Alto*)

(1974 P.577

(*Helsinki*)

Crowe,)

.(1995 p.148

.

).(26 2001)

()

.(20 2000)

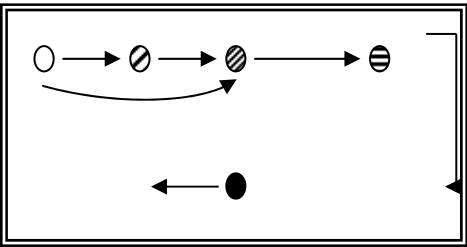
(*culture*)
(*sub-culture*)

()

2-3

.(38 2001)

.(104 1995)



(*canons*)

(157 1996)

.(110 1995)

1986) . ()

.(36

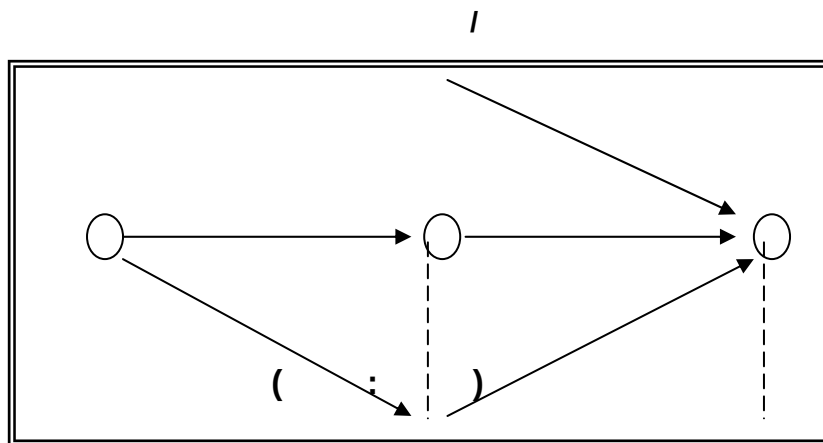
()

•

-102 1995)
 .(104

_____)
 _____) (_____

 _____ . (_____



- .4

()
(*Portoghesis*)

.(55 2001)
Jenckes

-: 1-4

-:

(*Portoghesis*)

"It is a mark of quality of
portoghes its historicism that
his work can compared to such
precedence without
embarrassment "(Jencks1988
,p. 113)

- 77)

-: (1976

(*Portoghesis*)

"

()

(*Jencks*)

(*Robert Venturi*)

) *Jencks*

(

Historical)

(*references*

).(65 2001)

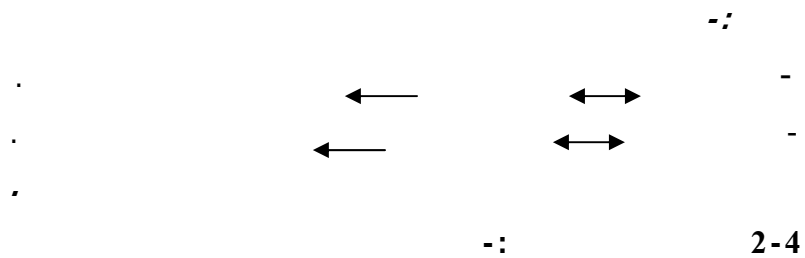
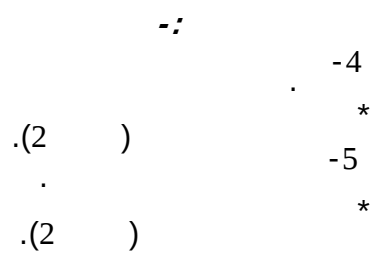
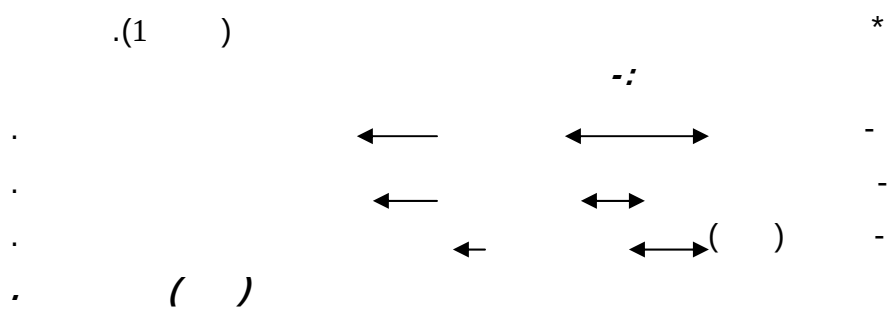
(6

-2 -;

	) (		1
	()	) (	2
			3
	)		4
	Portoghesis		5

.

) *)-: ()
.(1 -1
-3
.
*
.(1)



·

) .

.(7

-∴

-∴ -
 -∴ -
)
 (6 - 3 1980 .

-∴

			1
			2
			3
			4
			5
			6
			7
()	*	) -∴	(

.(1) -1
 -3
) () *
) (1) -2
 .(1
 -∴

$$\begin{array}{rcl}
 \leftarrow & \longleftrightarrow & - \\
 & \cdot & \\
 & \longleftrightarrow () & - \\
 & \cdot & \\
 \leftarrow & \longleftrightarrow () & - \\
 & \cdot & \\
 & () & \\
 & - \div & \\
 & & 4 \\
 -6 & & - \\
 & & \\
 & & \cdot \\
 & & * \\
 () & & () \\
 & & \cdot (2) \\
 \cdot (1) & & -5 \\
 -7 & & \\
 & & \cdot \\
 & & * \\
 & & () () \\
 & & \cdot (2) \\
 & & \cdot \\
 & & * \\
 \cdot (2 & & () () \\
 & &) \\
 & & \div \\
 \leftarrow & \longleftrightarrow () & - \\
 & \cdot & \\
 & \longleftrightarrow () & - \\
 & \cdot & \\
 \leftarrow & \longleftrightarrow () & \leftarrow - \\
 & \cdot & \\
 & \longleftrightarrow () () & - \\
 & \cdot & \\
 () () & & \leftarrow \\
 \cdot () & &
 \end{array}$$

$$\begin{aligned} & \begin{matrix} -: \\ (\quad) \\ . \end{matrix} \begin{matrix} -2 \\ (\quad) \\) \end{matrix} \\ & \begin{matrix} .(\\ (\quad) \\ (\quad) \end{matrix} \end{aligned}$$

$$\begin{aligned} & \begin{matrix} -: \\ - \\ .(\quad) \\) \end{matrix} \\ & \begin{matrix} -: \\ 3-4 \end{matrix} \end{aligned}$$

$$\begin{aligned} & \begin{matrix} -: \\ 1-3-4 \end{matrix} \end{aligned}$$

$$\begin{aligned} & \begin{matrix} -: \\ -1 \end{matrix} \end{aligned}$$

$$\begin{aligned} & \begin{matrix} -: \\ - \\ (\quad) \end{matrix} \end{aligned}$$

$$\begin{aligned} & \begin{matrix} - \\ / \\ * \end{matrix} \end{aligned}$$

)-: 2-3-4
 (1) (-
 (2)
 (3)
 (1)
 (4)
 (4)
 -:(3-3-4
 -
 (3)
 (2)
 .
 -
 (2) (4)
 (3)
 .
 -
 (2)
 (2)
 .
 (3)
 .

- .5
 .15
 -

()

()
 - ()
 -

()

()
 -
)

()

.

·
)
 (- () -

·
 -

·

·
 - ·

·
 .2.5
 .1.2.5

· -

..

.

.2.2.5

-

.

- ()

()

()

.4.5

-

-

.

.3.5

-

-

(process.)

.

-

.

-

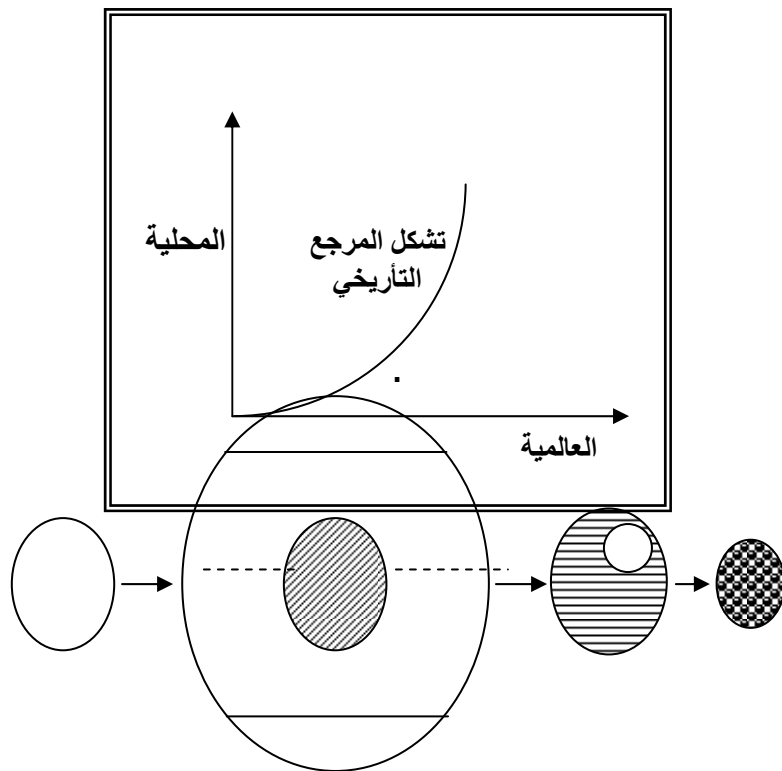
()

.

-

/

*



$$\frac{1}{\beta} \ln Z = -\frac{1}{\beta} \ln \int d\phi e^{-\beta H[\phi]} \quad (9)$$

II

,

1996
(10)

$$\frac{2001}{n}, \quad (11)$$

. 1987

$$\| \cdot \|_{\infty} = \max_{t \in [0, T]} \| \cdot \|_t. \quad (12)$$

1. $\frac{1}{2}$ 2. $\frac{1}{3}$ 3. $\frac{1}{4}$ 4. $\frac{1}{5}$ 5. $\frac{1}{6}$ 6. $\frac{1}{7}$ 7. $\frac{1}{8}$ 8. $\frac{1}{9}$ 9. $\frac{1}{10}$ 10. $\frac{1}{11}$ 11. $\frac{1}{12}$ 12. $\frac{1}{13}$ 13. $\frac{1}{14}$ 14. $\frac{1}{15}$ 15. $\frac{1}{16}$ 16. $\frac{1}{17}$ 17. $\frac{1}{18}$ 18. $\frac{1}{19}$ 19. $\frac{1}{20}$ 20. $\frac{1}{21}$ 21. $\frac{1}{22}$ 22. $\frac{1}{23}$ 23. $\frac{1}{24}$ 24. $\frac{1}{25}$ 25. $\frac{1}{26}$ 26. $\frac{1}{27}$ 27. $\frac{1}{28}$ 28. $\frac{1}{29}$ 29. $\frac{1}{30}$ 30. $\frac{1}{31}$ 31. $\frac{1}{32}$ 32. $\frac{1}{33}$ 33. $\frac{1}{34}$ 34. $\frac{1}{35}$ 35. $\frac{1}{36}$ 36. $\frac{1}{37}$ 37. $\frac{1}{38}$ 38. $\frac{1}{39}$ 39. $\frac{1}{40}$ 40. $\frac{1}{41}$ 41. $\frac{1}{42}$ 42. $\frac{1}{43}$ 43. $\frac{1}{44}$ 44. $\frac{1}{45}$ 45. $\frac{1}{46}$ 46. $\frac{1}{47}$ 47. $\frac{1}{48}$ 48. $\frac{1}{49}$ 49. $\frac{1}{50}$ 50. $\frac{1}{51}$ 51. $\frac{1}{52}$ 52. $\frac{1}{53}$ 53. $\frac{1}{54}$ 54. $\frac{1}{55}$ 55. $\frac{1}{56}$ 56. $\frac{1}{57}$ 57. $\frac{1}{58}$ 58. $\frac{1}{59}$ 59. $\frac{1}{60}$ 60. $\frac{1}{61}$ 61. $\frac{1}{62}$ 62. $\frac{1}{63}$ 63. $\frac{1}{64}$ 64. $\frac{1}{65}$ 65. $\frac{1}{66}$ 66. $\frac{1}{67}$ 67. $\frac{1}{68}$ 68. $\frac{1}{69}$ 69. $\frac{1}{70}$ 70. $\frac{1}{71}$ 71. $\frac{1}{72}$ 72. $\frac{1}{73}$ 73. $\frac{1}{74}$ 74. $\frac{1}{75}$ 75. $\frac{1}{76}$ 76. $\frac{1}{77}$ 77. $\frac{1}{78}$ 78. $\frac{1}{79}$ 79. $\frac{1}{80}$ 80. $\frac{1}{81}$ 81. $\frac{1}{82}$ 82. $\frac{1}{83}$ 83. $\frac{1}{84}$ 84. $\frac{1}{85}$ 85. $\frac{1}{86}$ 86. $\frac{1}{87}$ 87. $\frac{1}{88}$ 88. $\frac{1}{89}$ 89. $\frac{1}{90}$ 90. $\frac{1}{91}$ 91. $\frac{1}{92}$ 92. $\frac{1}{93}$ 93. $\frac{1}{94}$ 94. $\frac{1}{95}$ 95. $\frac{1}{96}$ 96. $\frac{1}{97}$ 97. $\frac{1}{98}$ 98. $\frac{1}{99}$ 99. $\frac{1}{100}$ 100. $\frac{1}{101}$ 101. $\frac{1}{102}$ 102. $\frac{1}{103}$ 103. $\frac{1}{104}$ 104. $\frac{1}{105}$ 105. $\frac{1}{106}$ 106. $\frac{1}{107}$ 107. $\frac{1}{108}$ 108. $\frac{1}{109}$ 109. $\frac{1}{110}$ 110. $\frac{1}{111}$ 111. $\frac{1}{112}$ 112. $\frac{1}{113}$ 113. $\frac{1}{114}$ 114. $\frac{1}{115}$ 115. $\frac{1}{116}$ 116. $\frac{1}{117}$ 117. $\frac{1}{118}$ 118. $\frac{1}{119}$ 119. $\frac{1}{120}$ 120. $\frac{1}{121}$ 121. $\frac{1}{122}$ 122. $\frac{1}{123}$ 123. $\frac{1}{124}$ 124. $\frac{1}{125}$ 125. $\frac{1}{126}$ 126. $\frac{1}{127}$ 127. $\frac{1}{128}$ 128. $\frac{1}{129}$ 129. $\frac{1}{130}$ 130. $\frac{1}{131}$ 131. $\frac{1}{132}$ 132. $\frac{1}{133}$ 133. $\frac{1}{134}$ 134. $\frac{1}{135}$ 135. $\frac{1}{136}$ 136. $\frac{1}{137}$ 137. $\frac{1}{138}$ 138. $\frac{1}{139}$ 139. $\frac{1}{140}$ 140. $\frac{1}{141}$ 141. $\frac{1}{142}$ 142. $\frac{1}{143}$ 143. $\frac{1}{144}$ 144. $\frac{1}{145}$ 145. $\frac{1}{146}$ 146. $\frac{1}{147}$ 147. $\frac{1}{148}$ 148. $\frac{1}{149}$ 149. $\frac{1}{150}$ 150. $\frac{1}{151}$ 151. $\frac{1}{152}$ 152. $\frac{1}{153}$ 153. $\frac{1}{154}$ 154. $\frac{1}{155}$ 155. $\frac{1}{156}$ 156. $\frac{1}{157}$ 157. $\frac{1}{158}$ 158. $\frac{1}{159}$ 159. $\frac{1}{160}$ 160. $\frac{1}{161}$ 161. $\frac{1}{162}$ 162. $\frac{1}{163}$ 163. $\frac{1}{164}$ 164. $\frac{1}{165}$ 165. $\frac{1}{166}$ 166. $\frac{1}{167}$ 167. $\frac{1}{168}$ 168. $\frac{1}{169}$ 169. $\frac{1}{170}$ 170. $\frac{1}{171}$ 171. $\frac{1}{172}$ 172. $\frac{1}{173}$ 173. $\frac{1}{174}$ 174. $\frac{1}{175}$ 175. $\frac{1}{176}$ 176. $\frac{1}{177}$ 177. $\frac{1}{178}$ 178. $\frac{1}{179}$ 179. $\frac{1}{180}$ 180. $\frac{1}{181}$ 181. $\frac{1}{182}$ 182. $\frac{1}{183}$ 183. $\frac{1}{184}$ 184. $\frac{1}{185}$ 185. $\frac{1}{186}$ 186. $\frac{1}{187}$ 187. $\frac{1}{188}$ 188. $\frac{1}{189}$ 189. $\frac{1}{190}$ 190. $\frac{1}{191}$ 191. $\frac{1}{192}$ 192. $\frac{1}{193}$ 193. $\frac{1}{194}$ 194. $\frac{1}{195}$ 195. $\frac{1}{196}$ 196. $\frac{1}{197}$ 197. $\frac{1}{198}$ 198. $\frac{1}{199}$ 199. $\frac{1}{200}$ 200. $\frac{1}{201}$ 201. $\frac{1}{202}$ 202. $\frac{1}{203}$ 203. $\frac{1}{204}$ 204. $\frac{1}{205}$ 205. $\frac{1}{206}$ 206. $\frac{1}{207}$ 207. $\frac{1}{208}$ 208. $\frac{1}{209}$ 209. $\frac{1}{210}$ 210. $\frac{1}{211}$ 211. $\frac{1}{212}$ 212. $\frac{1}{213}$ 213. $\frac{1}{214}$ 214. $\frac{1}{215}$ 215. $\frac{1}{216}$ 216. $\frac$

1981

$$, \quad 1981, \quad (13)$$

1007

$$= 1997, \quad (14)$$

$$\cdot 2002, \quad , \quad (15)$$

2004

$$\frac{1}{\sqrt{2}} \quad (16)$$
$$\frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} = \frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} + \frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} \quad (1)$$

1986
(2

_____ II _____
_____ .1983

$$\frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} = \frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} + \frac{\partial \mathcal{L}}{\partial \mathbf{w}_i} \quad (3)$$

1002

$$= \frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2} \quad (4)$$

$$.1996, \quad (5)$$

263:

$$\frac{1}{2} \left(\frac{1}{2} \right)^{2001} \quad (6)$$

. 1996 ,
" (7

1995

_____ (8)

approach to the analysis of form",
Van Nostrand Reinhold, second
edition. U.K.1996.

24) Eisenman, Peter. (1987)
"Architecture and the Problem of
the Rhetorical Figure" In-
Theorizing anew agenda –
Nesbitt, Kate. Ananthology of
architectural theory 1965-1996,
Princeton Architectural press.

25) Gelerenter, Mark; "Sources
of Architecture Form; A critical
History of western Design
Theory"; Manchester University;
1996.

26) Giedion, Sigfrid
"Space, Time and
Architecture. The Growth of
Anew tradaiton" Harvard
university press. Fifth printing
.U.S.A. 1974.

27) Growe.N."Nature and
The Idea of A man made world"
The MIT press, Cambridge,
Massachusetts.U.K.1995.

28) Jencks, Charles
"Architecture Today" Academy
Editions; London; 1988.

29) Sola-Morales.Ignasi
(1985) "From Contrast to Analogy.
Developments in the Concept of
Architectural Intervention" In-
Theorizing anew agenda –Nesbitt,
Kate. Ananthology of architectural
theory 1965-1996, Princeton
Architectural press.

30) Pressman.Andy
"Architecture 101, A Guide to
design studio" John Wiley
and Sons .Inc. U.S.A. 1993.

31) Rossi.Aldo.
(1976)"An Analogical
Architecture" In- Theorizing
Architectural press.

"
263:
.2001
(17

/

"

,

2000 ,

" :
- :
" (18

,

. 1987
(19
"

Aldo /
" Rossi

,
1998
(20

"

,

. 2001
(21

:

"

263:

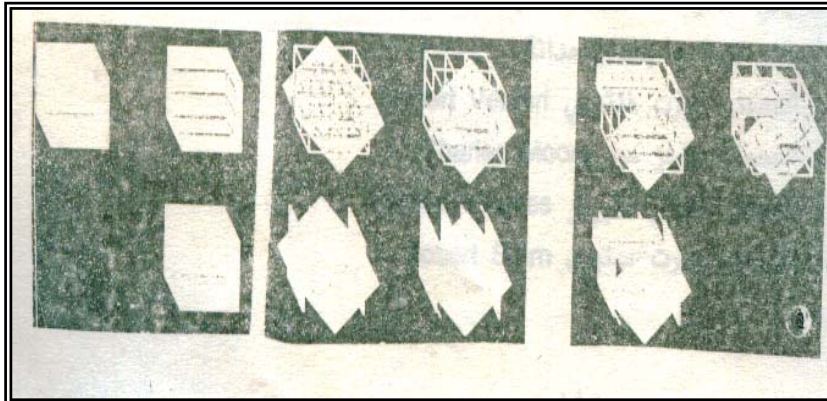
.2001
22) Antoniades , Anthony ,C. ; "
Poetics of Architecture " ; Van
Nostrand Reinhold ; New York
;1990 .
23) Baker .h.Geoffery "Design
Strategies in Architecture" An

-:

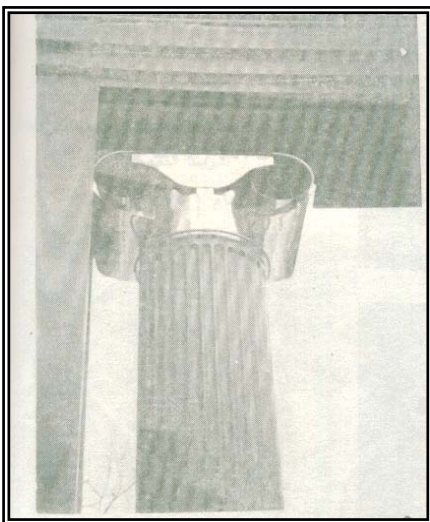
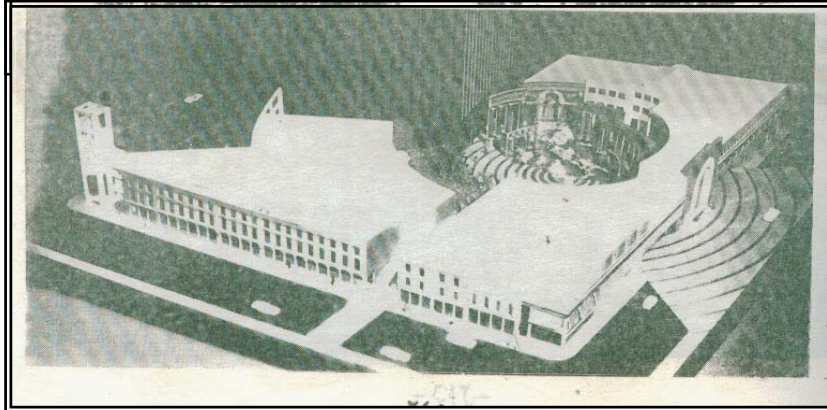
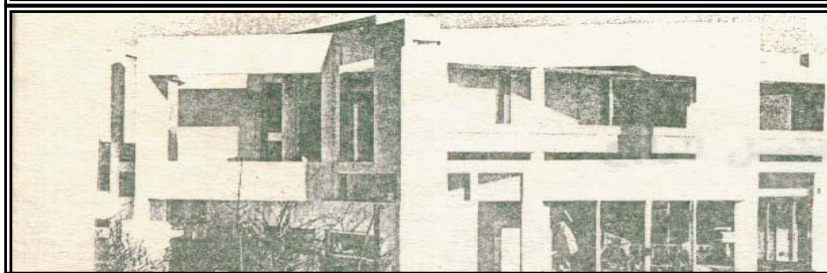
	3		3	1	2	
2		2		1	3	
5		5		7		

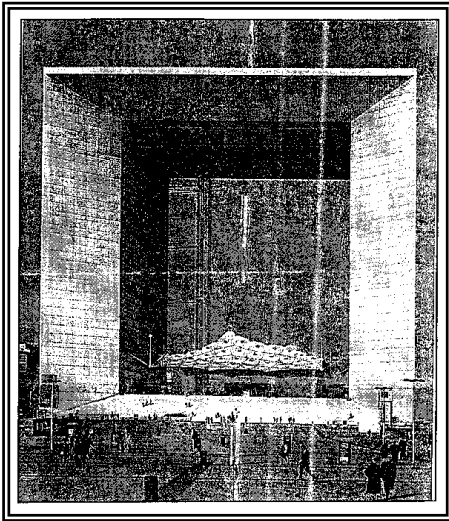
-:

	3		3	2	4	
4		4				
				1	1	
7		7		13		



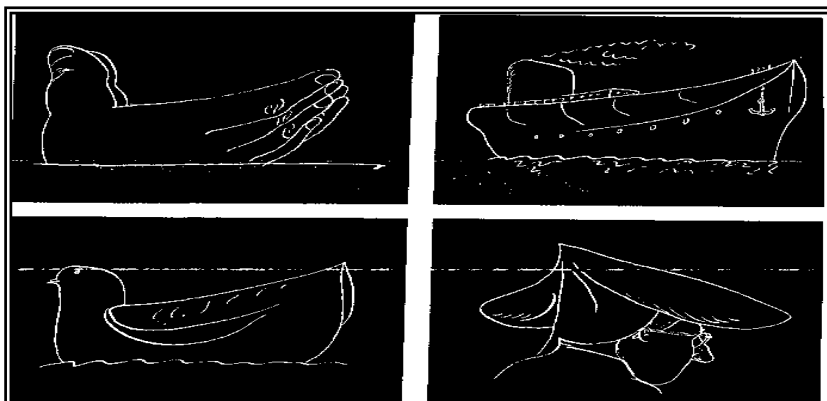
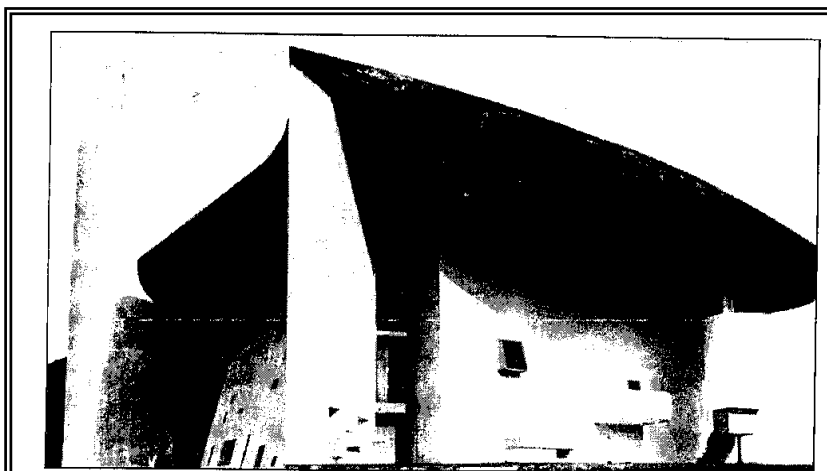
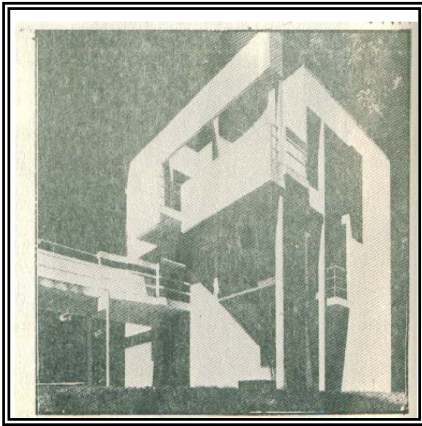
-(2)





-(3)

-(4)



-(5)

