

An introduction to the way of regarding the earth (site) in traditional architecture

Recognition of the architect's attitude toward earth in the traditional era

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Abstract

The traditional architecture is the achievement of mankind experiences in different geographical/cultural and social domains. The traditional architecture of Iran as a valuable outcome is one of the live and spirited instances of the history of human life that through pondering and research and close relationship with its natural, historical and human environment would be obtained. The repeatability of it contemporarily is somehow difficult so the Iranian architects and urban planners mostly focused their attentions and efforts on preservation and conservation of it. A brief review of such literature provided within this era outlines that mostly current studies and researches focuses on the outcome of such architecture or at most consider the characteristics of their creators and are less surveyed the creation and its process context. The attitude of traditional architect toward designing context or "the place of design" is one of the least considered aspects of traditional architecture. Such attention would lead to noteworthy achievements even in today's attitudes toward design and effective factors. The evolution manner of architecture traditionally which is in place of attention in this paper, provides a method of direct reference of the traditional architect toward the place of design or "earth" even when some written documents of them are not available. To achieve such goal this paper mainly concentrated on the remaining resources. In this respect the historic habitats of Yazd could be mentioned as one of the paragons of "Iranian Traditional Architecture". This paper briefly expresses and points on this fact that the creation of architecture traditionally happened in a totally different existential scheme in compare to modern era that specifically seeks such difference within the attitude and approach toward earth (site) or the place of design. The theories of two notable personalities of contemporary architecture "Christian Nordberg Schultz" and "Christopher Alexander" are considered. This is necessary where as while fulfilling the reliability of the paper and points on some notable similarities within their theories by what's recognizable in Iranian architecture and declares the different fundamental aspects, too. In respect to the subject, part of paper considers the clarification and illumination of traditional architecture.

Keywords: Traditional Architecture, Tradition Era, Iranian Tradition, Earth, Place, Illumination, Genius Loci

1. Introduction

Separating theory and practice in the "Iranian architecture of the tradition era" is difficult and baffling. The architects by that time, implied their intentions and principals within their architectural practice. Therefore, it is hard to find certain written scripts or materials of applied theories in the manner

we have today. Anyway, the very few materials that have been obtained from those times generally has not gone beyond construction methods and on design methods except very rarely, included very briefly. From one side the evolutionary trend of architectural creation in this era has transformed it into a full-blown text that its architectural representatives possessed such highly degree of interpretation and illumination. Therefore conserving such representations not just for historical and cultural hereditary reasons but maybe more for their own entity that are bearing such theoretical foundations and expressing their representation and evolutionary method, is crystal-clear crucial. Accordingly, by the loss of them the hope to achieve such theoretical considerations would be diminishing. It is noteworthy that

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these achievements are in place of concern today because they bear a different attitude of human beings toward their environment. Accomplishing the historical and geographical identities, notable ecological and environmental achievements because of accordance and appropriateness of the built with the environment, specific morality are some delicate consequences of such traditional attitude and approach toward environment.

In this paper, the theoretical property of a part of design process of this architecture, which is their approach toward earth, is being considered.

2. Attitudes toward Design Context (Earth)

The notable point in this paper is to present a certain method of approaching the earth that is not necessarily comparable to the normative or the positive kind. It is noteworthy that considering the current criteria in designer's approach toward earth could be placed in two major categories. Jon Lang points them as normative and positive.

In the normative attitude, that includes mainly artists, individual tastes and criteria are overwhelming [1]. In this respect, the priorities all depend on his approach toward the design context. He interprets the environment in respect to his schemas, interests, and power points. The available scientific and technological facilities come in help to reach such goal.

In positive attitude, determining the environmental and contextual factors is vital similar to the normative kind but the only difference is in trying to omit the designer's role in the noted priorities. So the designer seek cooperative presence of the beneficiary groups in deciding on the priorities and respect toward context.

For this reason, he seeks certain mechanisms for positive environmental perceptions according to reliable criteria. This viewpoint was mostly supported by the modernist critics, and reproached normative architects because they assumed their approach toward earth as an artistic and creative effort [1].

However, the truth is that the necessity of making priorities of the environmental factors, which are effective on design, is an essential condition of making architecture whether the architect or a convention of users provides it. In this respect the outcome, which is architecture, does not correspond to a need, which is living, but it stands for a creative action based on individual or minority discernment.

The least drawback of such attitudes could be considered in having relevant warrants for the resulting generalization of these attitudes for the rest of the individuals out of the assembly of decision-makers.

But in the fashion of the architects during the tradition era, architect and the individuals in the design context are not in place of 'recognizer subject' and nor earth in place of 'phenomenon'. Therefore, because of such independence through this approach, notable warrants for the generalization of the outcome responses are available that this paper is going to enunciate [2].

3. Earth Instead of Site

'Site' in today's architectural perception is a clear and distinct term but for the architect of the tradition era is something inadequate, restricted, and impertinent.

This paper aims to look for the recognition of the design context, attitudes toward it and ultimately the evolutionary trend of architectural outcome in the approach of the architect in the tradition era. Therefore in this paper, the term "earth" is used instead of somehow trite term, 'site'.

Picking out this familiar, equivocal, and profound term is due to what is called among Iranian people to the land for establishing a home, before any attempts till the placement of walls and ceiling is called ZAMIN (earth). Afterwards the term is 'building' and when it is geared for the dwelling is called 'home'.

Nevertheless, this prevalent term has specific place among intellectuals. Heidegger when is defining the artist calls him the person who brings up the world in front of the earth: [3]

- The artist brings up the world in front of the earth

This means that art is raising the world in front of earth therefore earth is applied as means of emergence of art and artist's presence. Yet the complexity of the current paper necessitates the term's exchange to avoid further misunderstanding.

4. Tradition and the Tradition Era

When the traditional matters are being discussed, before anything a common misunderstanding ought to be solved, as it is a basic assumption to commence for better mutual understanding, as an Iranian poet says that:

- If the architect puts the first brick wrong, the wall goes its way wrong even up to the sky.

These misunderstandings are mostly due to many different interpretations of the terms, which were used during the modern era for different understandings of traditional matters by the individuals. One of the major ones is between traditional matter and the tradition era [2]. For instance, there is distinction between the traditional architecture and the architecture of the tradition era, while they are commonly used interchangeably.

The importance of this attention is because of this point that the traditional architecture is a general, enigmatic, ambiguous, and hardly attainable concept but the architecture of the tradition era is discernable, distinctive, and easily notable as chronic stage of history. When it comes to the tradition era, it points to a period, which the modernity has not appeared. This means that by its appearance it is like another totally different descends of human that if not impossible to restore it is extremely difficult.

5. The Tradition and Modernity

The term tradition is deeply and ultimately discernable when the modernity is emerged and established [2]. Before the emergence of modernity what is known today as tradition and traditional matter was assumed as a commonplace regular unselfconscious matter. It was not because of its traditional but

as an action or real matter was justified. Nevertheless, this subtle, unique, and overwhelming presence when faced with another method of presence (modernity) came into light.

In other, it should be referred to tradition and modernity as two distinct attitudes of human toward world and nature. The difference in essence and method of establishing the relationship between human and nature characterize them.

In the not so far time, the only possible way of establishing relationship between nature and human was a reciprocal interaction [4]. In this respect, the human was interacting with the nature. Nevertheless, through the changes that men made along in their historical trend, this relationship formed in another way.

In this new relationship, man governs the nature, which is a unilateral, inadequate, unbalanced, and not interactive relationship. By the emergence of this type of relationship, the previous relationship while just recognized in the same time came to an end, which was called later tradition and that time tradition era.

6. Comfort, an Intention for the Architecture of Tradition Era

The method of relationship between human and nature determines the goal, function and result of architecture. Architecture of the tradition era is not an exemption. Man in the tradition era was seeking a certain level, superior to 'security' and inferior to 'welfare'. Reaching this level is what is called "comfort". In other words fulfilling the comfort needs is the intention of this architecture. This means seeking a heaven on earth. The comfort needs as noted are beyond security need so when one is seeking comfort needs he has attained them [1].

The security needs like protection against stronger animals and geographical and climatic threats like (Fig.1), storm, flood, and earthquake are vital and significant. These needs are essentially comparative not superlative features. In other words human in this level seeks for better not for the best. He is looking for a better life and architecture corresponds physically to this better life.



Fig.1. Masule, North of Iran

It is clear that the range of human needs, in compare to his inferior needs is wider and more extensive. Therefore, the lower parts of the comfort needs stand near to the security needs and the higher parts approach to welfare state [5]. According to this the tents of nomads and the pure rural houses from one side of this continuum locate near the highest security needs and from the other side associate with renown outcomes of the tradition era like the unique elements of the traditional city.

Their ultimate perfection, beauty, and brightness seem as highly degree of fulfilling welfare intentions. Nevertheless, the needs for welfare absolutely belong to the modern era after the tradition era. In the modern era, the ultimate goal is welfare and accordingly applying any type of instrument is advisable. However, this has to take under account that like the previous classification points any type of welfare as a higher degree of comfort. This adage clearly presents this doubt that 'for reaching welfare, ruined his comfort' in reviewing the man's fate in the modern era it is clearly sensible that even sometimes he relinquish his security in order to achieve certain degrees of welfare.

Now by the clarification of one of the architectural goals in the tradition era as mentioned 'responding to comfort needs' it is possible to turn into the methodology of achieving this goal in the tradition era.

7. Architectural Degrees in the Tradition Era

What is presented so far, leads to an inference that the term 'architecture of the tradition era' in this paper, embraces mostly the rural and vernacular architecture but it is not completely like this.

It is possible to refer to rural architecture as the most significant and mature instances and fundamental conceptions of the architecture in the tradition era. But this concept does not only refer to rural or organic architecture but more is based on observation and research of unique instances in this era. Nevertheless, if the vernacular architecture is referred as the primary and basic forms of the architecture in the tradition era with vast span of different instances included under the title of this architecture, it does not point to different and variety of viewpoints and attitudes toward earth. It means that the variety of architectural instances does not necessarily lead to the variety of architect's attitudes but to different degrees of the unique attitude.

In other words, other degrees of interactive, equivocal, and ethical attitude toward earth are happening. It should be noted that this unity in procedures but in different degrees embraces all categories like vernacular, organic, rural, natural, stylistic architecture under the title 'architecture of the tradition era' (Fig.2).



Fig.2. Khooranagh, Center of Iran

8. Architectural Ethics

It was noted as ethical when referring to mutual interaction because there are other governing factors in the attitude of architecture in the tradition era toward earth. The most important one is the presence of ethics, which could be considered as an arbitrator observing such interaction that originates from the character of worldview in this era. He considers earth and what is within, not just as heritage but also as divine gift that has been put in his custody for a few days and is supposed to act through goodness, as means of his celestial ascension. This world is ephemeral nest and he is supposed to fly back up to the world that is supposed to be and is not, based on evaluation of what he does in his dissension in this world.

From one sideman, not like a living species as others but a divine verse, that is the caliph of god on earth and his actions to some extent are reflections of the god's divine and almighty actions. Assuming such place for the man and earth as a gift establishes certain ethics for the man toward earth. He knows that when facing with earth actually he is dealing with some holy matter that brings along certain limitations that has been elucidated in his worldview. His attitude toward earth happens in some kind of ritual worshipping and his intention through this interaction is not establishing a dwelling and mundane comfort anymore but is embodiment of divine presence that making a dwelling is its outcome. Concisely his goal is reminding the divine presence and the result is a place to live, serenity, and calmness.

Following such ethics and preserving certain frameworks and redlines should be considered substantially different with what is so called as earth friendly attitudes as they are dispersed. It could be noted in brief that what is assumed, as goal for such trends, in the tradition era was an outcome of certain thought and practice based on religious worldview.

Such ethical viewpoint is easily discernable in Heidegger notions. While he is talking about the four elements of earth, sky, gods, and mortals (human), it looks as if he assumes the world as an encounter of the mortals toward earth under the sky that is happening in the presence of gods. This remarkable conception stands after his word that: 'The artist brings up the world in front of earth' [6](Fig.3).



Fig.3. Kandovan, Northwest of Iran

8.1. Interior Space

What Norberg-Schulz quotes and interprets from Gideon, about modern architecture, a significant feature of the architecture in the tradition era reveals that [7]:

- "In today's architecture the place is lost"

This means that before this era, the architect of the tradition era was able to achieve 'place making' that in the modern era the architect neglected. Nevertheless, what is "place" that with architecture it does not necessarily come into existence?

To seek the answer, it should be noted that the modern architect concerns about space rather than place. If it is accepted, that space is the outcome of internal and external elements that with certain intention are happening on the man's perception for a specific consequence. So the modern architecture in respect to facilities that have not been applied before picks out such complex of factors without environmental concerns and more based on scientific technology. So in this era the space is not the outcome of environmental latent talent but is a scientific-technologic ability, which a physical, mathematical and scientific rather than place making [8].

In such state earth is just an excuse and basis for an outcome that is designated and evaluated by him normatively and any place anytime could be the location for his mental outcomes in the modern era. The idea of 'global or international architecture' originates from here. However, the architecture in the tradition era is profoundly place dependent (Fig.4).

Place in Arabic means 'becomes a location'. This becoming is not just incidental but means as the transformation of a talent and potential to an opportunity and strength.

A potential and talent that is latent in earth. That is why the space in the tradition era is profoundly place dependent means that all latent factors in the earth potential is organized based on a specific goal hand harmony (seeking comfort) to achieve it (Fig.5, 6).



Fig.4. Khooranagh, Center of Iran



Fig.5, 6. More Pictures of Khooranagh

Heidegger in an analogy about the location of a bridge on a river places the main significance on the latent talent of the river rather than the builder's designation. The builder has just discovered that latent for the comfort of passengers and emerged it. So not everywhere on the river is talented and where it is a 'place' for the bridge is recommended [9].

8.2. Identity

As mentioned the most important consequences of the architect's attitude in the tradition era was the creation of place and what is emerged is the environment's reflection for human needs with environmental traits. Here a man not as the 'creator' but as the 'agent' and stimulator of a talent acts as an intermediary agent. This approach results in a kind of harmony within the manmade things that are interacting effectively and positively with the environment (Fig.7).

What today is referred as 'pattern', is not just people interest in a specific form in the specific time positively, but is much more as results of their agency in eliciting certain environmental latent talents [10]. Now only the paternal aspects of that talent emergence are intended, without referring to the existential basis of their formation. That is why placeless is a main feature of present human's creations. In addition to what has been said and the formation of sub-patterns (like architecture), the aggregation of these human outcomes integrate in a notable accord and harmony that seems if there was a unique ideology lied beneath them all [7].

A creator that plus to knowledge ability had exceptional practical capability. While evens in this state this is the environmental talent that like the traditional man is the emergence and illumination agent. The outcome of such interaction is that in the architecture and city of the tradition era in a vast domain, distinct and variable patterns are discernable. These patterns while sharing many similar properties in structural, physical, formal, and other morphological properties, they have unique and particular properties and dimensions. These particular properties along with the general features of architecture in the small scale (single building) and large scale (city) result in a certain harmonic arrangement that brings exclusive character.

For instance, the architecture and the city of Yazd become different from Kashan and these different properties are

recognizable in the dimensional reflections in architecture and urban formation. The outcome of these manifestations creates the concept of identity that could be better noted as geographical identity. Then identity as related to geography is an outcome in the tradition era.

8.3. Historical Geography

It was mentioned that the consequent place has geographical origins and is the result of geographical talent. Now it is time to refer to historical property of the place that is the result of harmony, emerged talent of geography, and is in total accord with it. The outcomes in this attitude while needing permanent conservation and repair but here, conservation is preparing grounds for the sustainability of the building solutions by the people who made them in that place during centuries. This continuous conservation itself is a part of a place-oriented space property and not its weakness.

This space is always in the progress of presentation and emergence and continued this way along the time. This continuous interaction of human and environment brings about another outcome, which is noted as 'experienced place'. It enables the builders not to start everything from scratch and especially not keeping the whole knowledge individually. They work with respect to the premises and experiences of place beforehand and make use of them in order to create another place.

This is one of the mysteries of scientific measurements and calculations of their activities and diverse sciences that are needed today for architectural practice. In this manner the traditional architect, in building possessed years of reflected experience through time till then, along with his interaction in the experienced place (geographical history). This in subcultures under the category of Iranian tradition ages over thousands of years and by the concept of Iranian-Islamic tradition develops even more. However, in the creation of space different sciences come in help. The question is why the load of historic-geographic experiences that were born by the 'experienced place' could not be born anymore only by the man and there is a need for technological science. So today from one side the man is seeking to discover the potentials of science and from the other side these sciences become means of architectural space emergence.

8.4. Continuity and Change

So in an experience place as mentioned the geographical and historical properties of that place, provide talents that the architecture of the tradition era was able to make use of them intentionally for creating architecture by eliciting those latent talents. This action embraces all ranges of architecture noted before from vernacular to stylistic architecture. However, the stylistic architecture from one side, roots in its vernacular and rural architecture and from the other side emerges the opportunities of its time. Therefore depends on change and progression of certain circumstances, ultimately some transformations took place in the stylistic architecture, so after every change in the environment's talents, one should expect certain changes in the resulting stylistic architecture of that



Fig.7. Yazd, Center of Iran

environment. But, where and how these changes take place and how this talent transforms? Here again one should refer to the land domain and the living individuals within there. Within the land domain if some little changes occur in the geographical features like the change in the level of underground waters, certain other changes take place vastly, like the growing aftereffects during the following years. Considering such changes in the houses located in this domain shows that because of these seemingly unimportant changes (like the one noted earlier) in the long run, expresses that the difference in the potentials of a domain in climatic aspect for instance, should not be placed in the examination of its stylistic architecture formation [11].

Therefore, some changes in the domain like dropping of the water level bring about certain basis for architectural transformation in that area. Sometimes in a vast domain with general geographical features like what Schulz points out, the difference in factors like slopes, rainfall, and heights affects the architecture and sometimes effect geography in the same way. His survey does not place adequate attention on the grounds of unity in the architectural whole and the variety in their elements that roots in little different geographical talents [7] (Fig.8).

8.5. Human Geography

This conjecture might develop that this property of changes concerning only the land domain would be explaining transformation in the styles of a specific domain in the tradition era. The point is that the living individuals of such domain are also a property of environmental talent and result in modification and transformation. When it comes to the living individuals in a domain, it should be noted that the architects and inhabitants are influencing the transitions and formation of the stylistic architecture. While the outlying literature on this topic is available, but even in this scale, it is mostly referred to the architects and their talents in emerging the stylistic architecture. The importance and authenticity of these building masters in the formation of stylistic architecture is indisputable as property of domain's talent and intermediary agent for the emergence. But the other living individuals of a domain, its people, play crucial role in the emergence of the stylistic architecture.



Fig.8. Bam, Center of Iran

The type of their needs of these people in the place, their living, social accepted system and the governing one, their kind of relationship with other people have been emerged in the same respect as the emergence of the potentials of the domain.

Remarking the term 'human geography' intends to clarify essence of this potential of the domain because these living individuals create such transformation and emergence in the evolution of the stylistic architecture. Accordingly, they add a degree of adroitness and dexterity to the previous experiences, cause its continuity, and referred place as the means of recording the events along the time.

8.6. The Degrees of Earth

With the help of Heidegger's expression where he considers the earth as text and then based on the position of the reader of that text [12] or as referred in phenomenology, as subject there could be an expectation of a suitable interpretation [13]. In this respect text or the earth emerges its talents up to where that the reader's talents (the architect or the ordinary villager) seeks and desires. Therefore, in this way there would be discernable differences in the way of emerging the latent talents of earth, in the degrees of the noted architectures (vernacular and stylistic). This means that the talents of the architects and the ordinary people are in two different levels, which accordingly appear in the modification of earth and building it.

Earth as an opponent establishes appropriate interaction as with the professional rivals, deals with sophisticated approaches and with the less skilled ones treats appropriately. But from another side it is possible to view the matter through asking that what are the degrees of human's talents or as Heidegger notes the 'mortal's talents?' [3]

By referring back to the quadruple of him, where in each one of them reflects the other three, notes that the talents of the humans are attained through interaction with 'earth' under the 'sky' and in front of the 'god's' [3]. In this expression, the earth also related to the talents of the humans determines the talents of the humans. This hermeneutic repetition until the necessity of the tradition era had a permanent and frequent but not repetitious presence that explaining it needs another opportunity. However, from what that presented another question may arise that if the degrees of the human talents depend on the degrees of the earth talents, then the talents of earth are dependent on what? And how different domains own different talents? It is clear that this ties within the point of view toward the earth.

In some parts of this paper it was referred that earth in each area (domain) possesses certain features related to its geography (distinctive properties and dimensions). These distinctive properties and dimensions in different climates and forms and combinations take place (Fig.9). The soil, obtainable materials, the amount and kind of rainfall, the sunshine and other climatic circumstances make one domain appropriate with a specific talent, that its detection and discovering by the individuals results in variable architectural outcomes. The reason of their discernable variety in the vernacular or rural architecture or what is called organic



Fig. 9. Abyaneh, Center of Iran



Fig. 10. Eslamieh, Center of Iran

architecture is located here. While the living individuals in these habitats just play the same role of discovery but because of very different talents the resulting architectures turn out widely vicissitude.

8.7. Human's Talent

From here it is possible to come to the differences in the rural architecture and the stylistic one in a same region. Here seemingly, the latent talents of the geographical environment are the same then there should be some other factors beyond what have been mentioned up to here that results in such difference in the emergence of the latent talents in a domain.

This is the most complex and important part of this paper that forms this significant question that how was the viewpoint toward earth within stylistic architecture in the tradition era. To turn to answer it is necessary to elucidate more profoundly the stylistic architecture.

As presented sometimes the stylistic architecture referred as the mature state of other kinds of architecture. In this respect, it seems that the weight of the knowledge and skill in the builder that we call him architect, have been notably increased and its traces are apparent in the way the materials are used and the building is built.

These points in comparing instances of two villages in the same domain that because of specific circumstances, one is vernacular and the other is stylistic could be traced.

In this way, the continuation of environmental material use especially in the stylistic architecture looks more professionally. This continuation is not just about the materials but the structural concepts, general geometry of the building and especially about the spatial concepts like the hierarchical approach or the spatial signification, are in place of concern (Fig.10).

In addition to these, the architectural delicacies, adroit construction of the vaults and ribs and the following architectural ornamentation and elaboration, intentionally and professionally is another discernable aspect.

Yet in stylistic houses, seems that the architect pass beyond discovering the latent talents of earth and gradually represent himself within the outcome too. When referring to knowledge and capability, the man's talents come afterwards. But if the source and method of acquiring such knowledge and

capability were inspected, there would be apparent traces of the earth talents.

The point is that the architect him self was a part the domain's property. He and his predecessors in permanent interaction with the environment provide the 'experienced place' and themselves are the outcomes of such experienced place. It was here that noted, history should be juxtaposed next to the geography. The stylistic architecture is the result of historical-geographical event as the human of the tradition era. So, one of the distinctive properties of the stylistic architecture and rural architecture should be sought in the emergence of a talent called 'architect', a talent that takes place by adding a historical domain property to the geography.

8.8. The Talent's Realm

But how the emergence of the historical property in the stylistic architecture is grounded? This question comes into importance especially when not every place is able to reveal such talents. The talents of a historical place possessing a stylistic architecture (the urban houses of the tradition era) come into revelation. Nevertheless, it seems in the rural instance of that time for this purpose has not gone anywhere. The truth is that until a talent in one domain is not clearly and correctly defined and contemplated, it is hard to talk about them with certitude.

Answering the pointed vagueness perfectly relies on a true understanding of domain's talent. For instance sometimes in a domain because of its particular situation, exhibits certain talent to respond to the security need and another domain because of its situation among others obtains appropriate potentials for trading the goods [5]. In this respect, a new talent comes in existence and new attractions are produced for people.

This also means establishing new talents in people and accordingly in their way of life. This trade or commerce gives a more comprehensive meaning to the earth and from the other side through this some people are emerged that offer service to the others. For a better understanding, it is important to refer to some parts of the book "MOGHADAMEH (introduction)" by 'EBNE-KHALDOON, 8th century'. In this significant book maybe for the first time

with a sociological viewpoint to the domain in the tradition era, presents the distinction between city and village and their talents. These services were part of the villager's daily duties and routines, but now in this new village or so called as 'city' those routines namely each one called as an occupation, brings a name for the doer and architects are not an exemption.

So architecture becomes more than a part of an occupation and service and acquires coherent and frequent skill and experience in different domains.

From one side one of the facilities of this new talent brings about a different degree of comfort. Before this, comfort is defined in distinguishable limits, but in these new circumstances, the comfort approaches to welfare. This leads to the denial of the previous distinguishable frameworks, which were established upon distinguishable methods based on the earth's talents. But establishing the new comfort boundaries in the new situation is as complex and vague as the definition and elucidation of the diverse properties of the earth or domain.

The physical translation of the simple rural life that leads to the vernacular architecture, now because of it's complexity and the diversity of the urban life creates the stylistic architecture which is comparable to the one noted earlier based on the earth's talents.

The professional architect (in tradition era) in interaction with the people demands that are beyond comfort and by cooperating with other masters like, carpenters, blacksmiths, stonemasons and so on reveals sophisticated forms lied in latent talents of the earth and result in stylistic architecture. All of these professional performances are still deeply rooted in earth and the precedent discoveries within. Earth for them appears as a historical common sense and enriched memory of the experiences of the forebears within these domains to make use perfectly of their talents to burgeon another talent at the head of the architect.

So all of what this architect brings about is still based on the domain focused experiences and all of these revealed elements of this outcome in another way are more accurate, organized and professional from the rural and vernacular version. In this rather still a kind of conformity, harmony and general likeness in the outcomes of the architects in a certain domain is recognizable. That is why some called these notable outcomes as the "architecture without architect." However, a notable point here is the partial distinction of these outcomes while total harmony. In stylistic architecture belonged to the tradition era in Iran it is impossible to find two architectural practices of even the same architect that are totally the same and not different at least in delicate ways. This also comes back to those delicate differences in the domain and accordingly architect's talents. This difference extends sometimes even to the size of the land or the occupations of the owners or their access.

9. Conclusion

Man and Earth

It is advisable to say that for the architect in the tradition era that the "stylistic architecture" is the outcome of his life and for the rural individual that reveals the rural or vernacular architecture, both, earth is a live, intelligent, holy being, with humanistic characters. It is a gift of god to reach the real meaning of dwelling. Dwelling in practical means is only done by the traditional man.

So in Heidegger's quotation the quadruple of earth, sky, mortals and gods, coming together and represent in each other and come into emergence [3]. By noting that, the artist raises the world in front of the earth, assumes gods as observers and the sky as the ideal of the mortals. This equality of earth and mortals and coexistence notifies the mythic ship of the Jacob and the creation of world.

Every time a New World rises in front of sky, but this raising is through earth. Earth itself is the place of reflection for the sky, mortals and gods and that is why it is venerable and holy and like human that is the place of or the means of earth's reflection and as well, sky and gods.

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