Reviewing the competition of the National Library of the Islamic Republic of Iran according to Hegel's thought and the concept of "the spirit of time"

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Abstract

The subject of the research is the re-reading of the competition, which has been considered as one of the most effective currents of contemporary architecture after the revolution. It seems that there are some ambiguities regarding the refereeing and the announcement of the results of this competition, and this research has been prepared with the aim of achieving and eliminating these ambiguities. A historical re-reading and citation of what happened more than two decades ago in the history of contemporary Iranian architecture.

This re-reading is based on a historical theory with questions such as: the historical basis of the designers 'and judges' ideas, as well as the criteria for choosing the form in the competition? How does the classification of designers and judges compare these criteria with Hegel's historiography as one of the paradigms of interpretive-historical research and how to extract non-architectural interventional factors in selecting the top rank?

The most important goal of the research is to measure the conformity of Hegel's historical perspective with the view of the jury and the designers participating in the National Library of Iran competition. Achieving this goal will have other sub-categories, including achieving the intellectual structure of the judges and participants in the competition, as well as measuring the involvement of non-architectural factors in the judging process and selecting the best work.

The method of data collection is historical and finally in the processing of this information has been used as an interpretive method. Thus, Hegel's historicist approach has been used as an instrument of thought in the interpretation of history. However, has been the basis for historical studies in the research method. Hegel's ideas see history as a gradual evolution of human consciousness.

Research after processing Hegel's historiography into three distinct types, as well as a study of the judges' work and background, based on the classification of historical ideas in form design in four distinct forms, concludes that non-architectural factors such as governmental-political factors were involved in selecting the top rank. The presence of government judges has been instrumental in the selection process of Pire Raz's consulting engineers, and despite society and architects' attention to history in an unrealistic and un-Islamic paradigm (the spirit of the times), the existence of historiography with abstract color, smell, myth and Sufism has no place in government. Designers who have paid attention to the unrealistic processing of history in form design have failed to convince the jury.

The first and simplest level of historical aesthetics is Hegel (imitation of historical forms) in which the architect imitates elements of historical architecture from anywhere in the world without

limitation. The second level of historical architecture is in Hegel's view (review of historical forms). To this end, it will be a matter of not merely imitating the historical forms that can be attributed to the modern and technological world of the world today. With the modern use of historical forms, this architecture has undergone appropriate changes without changing its traditional nature. The third level of historical architecture is in Hegel's view (analysis of history). This is considered to be Hegel's most sensitive and important view of art based on rational philosophy. In this historiography, the analysis of works is read according to the criterion (spirit of time).

Reading the competition of the National Library of the Islamic Republic of Iran based on Hegel's historiographical thought provides researchers with unknown and unattainable concepts about the use of Hegel's thought in the history of contemporary Iranian architecture and the judging process of this competition:

- The first and simplest level of Hegel's historical aesthetics (imitation of historical forms), the second level of Hegel's aesthetics (review of historical forms) and the third level of Hegel's aesthetics (analysis of history). The perception of first and second aesthetics is formal and the perception of third aesthetics is semantic.

Hegel's first type of historiography: Basically (imitation of historical forms) did not exist in the plans of the National Library Competition. Hegel's second type of historiography: All works submitted to the competition are based on (review of historical forms). The study of similar concepts in the works indicates that in total, the patterns extracted from history in the designed works have been of four types: a) The use of historical elements as reality, b) The use of historical elements as abstraction and abstraction, c) The use of historical elements as mysticism and Sufism, d) The use of historical elements as poetry, story and legend.

Hegel's third type of historiography: (Analysis of history) The concept (spirit of time) in the subject of the competition of the National Library of Iran is the analysis of the presented works and Iranian designers, judges and society in the specific years of the competition as follows:

1) As for the judges, apart from Hadi Nadimi, who believes in Hegel's first historiography (imitation of historical forms), and Sirajuddin Kazeruni, whose historical orientation is unclear, other judges have had a view based on Hegel's second historiography (review of historical forms).

2) Mohammad Beheshti and Mohammad Hassan Momeni, in addition to (reviewing historical forms), have poetic and cultural tendencies. These tendencies have led to the acceptance of the design works of Jahan Pars, Safamanesh and Abuzari-Sharif Tehrani.

3) The selection of the top rank for Piranshahr Consulting Engineers reflects the fact that the jury had a tendency (to use historical elements as reality). This can be expressed (the will of the community in the form of a jury) or (the influence of political figures in the jury to meet the demands of the government). Given the abundance (use of historical elements as reality) and the scarcity or lack of use of the other three historical concepts (seen in abundance in other works), it seems that the influence of political architects to choose what the government wants It is more likely in the race.

4) The frequency table of patterns extracted from history in the works submitted to the competition indicates that the desire of design engineers and society, design and implementation of a work with (using historical elements as abstraction and abstraction) has been. This means that the desire to truly use the Islamic tradition among the society of those days has been diminished. Therefore, it seems that the hypothesis of political interference of the government in choosing the

work of Pirraz Consulting Engineers is correct. On the other hand, due to the lack of signs of historiography (using historical elements such as mysticism and Sufism) as well as (using historical elements such as poetry, stories and legends) in the design of consulting engineers, the design of secrets and the use of these signs of historiography in other design works. It is emphasized that the emphasis on (the use of historical elements as reality) and the avoidance of any other historiographical clues has been emphasized before the competition to Piraz Consulting Engineers, Has been judged and selected.

5) The use of concepts and elements with non-Islamic (ancient pre-Islamic) themes has not been agreed upon by the jury.

6) If the plan of Pirraz Consulting Engineers did not have a superior rank, and if the attention of non-Islamic subjects was also considered by the jury, Farhad Ahmadi and Seyed Hadi Mirmeiran plan would have been more acceptable.

Keywords: Hegel's Thought, the Spirit of Time (Zeitgeist), the National Library Competition.