

Theory Effect on the Formation of General Features for Tradition Architecture (Islamic Architecture as a Model)

Dr. Basim Hasan Al-Majidi 

Architecture Engineering Department, University of Technology/Baghdad.

Email:Dr.Basim_arch@yahoo.com

Dr. Ahmed Hashim Al-Aukabi

Architecture Engineering Department, University of Technology/Baghdad.

Email:Dr_ahmed524@yahoo.com

Dr. Suaad Khaleel Ibraheem

Architecture Engineering Department, University of Technology/Baghdad.

Email:Dr.Suaad_eng@yahoo.com

Received on:2/9/2015 & Accepted on:7/4/2016

ABSTRACT:

The two subjects theory and traditions have been separately taken in general studies which refer to both general and detailed aspects of them, also explain the effect of each on community and multiple cognitive fields including architecture. However, most of these studies did not address clearly the relationship between them or their effect on each other. So this research studies all of the above in details based on the in-depth study of the intellectual aspects of both concepts, and attempts to find the bases of correlation and difference between them and to put forward the recapitulation out of them. This has been shown during the course of this research down to clarify its reflection on one of the architecture models that is the "Islamic Architecture" as an important and clear model which clarifies the correlation between theory and traditions, and its reflection on the production by displaying the urbanism privacy features for Arab-Islamic City and clarify the details of those features. Hence the research problem can be defined as "Lack of clarity of cognitive perception about the impact of theoretical foundations in contemporary architecture on the formation of general features of traditional architecture in general, and particularly on the traditional architecture which is affected by the Islamic architectural features as a model", so the aim the research is to clarify that cognitive perception. While the research hypothesis can be defined as "the effect of the general basis for the theory of contemporary architecture on specific indicators within the general features of traditional architecture, which adopted the characteristics of Islamic architecture as a model, and resulting a developed architectural feature which are in between".

Keywords: theory, traditions, urbanism privacy, Islamic architecture

INTRODUCTION

Public cognitive frames mainly have been dealt with studying the reality of contemporary and old intellectual architecture by a duplicitous look to identify two paths, one of them studying the theory and the other studying the traditions in order to understand the values, determinants, features and structure of each, and then study the common general basis that affect each other within the architectural production field. Here it should be noted the importance of the idea which concerns posing origins of this subject and its core idea searching in its inbuilt in order to understand the public and particular frames and what can be posed as knowledge in this field. Also it should be noted the importance of putting up origins of this subject and diving in its core in order to understand its public and private frames and what can be pose as knowledge in this way, starting with studying the general frame of concept of the

theory and concept of the traditional architecture and studying the features of Islamic architecture as a clear model then ending to enter into other details of the formation and extract theoretical cognitive frames to be applied to the selected architectural production in order to achieve, explore, analyze and discuss the results in this direction and finally offer conclusions and recommendations for this subject.

From foregoing the cognitive research problem will be presented as follows:

"Lack of clarity of cognitive perception about the impact of theoretical foundations in contemporary architecture on the formation of general features of traditional architecture in general, and particularly on the traditional architecture which is affected by the Islamic architectural features as a model".

The aim of the research is posed as follows:

"Clarifying the cognitive perception about the impact of theoretical foundations in contemporary architecture on the formation of general features of traditional architecture in general, and particularly on the traditional architecture which is affected by the Islamic architectural features as a model".

The main hypothesis of the research presents as follows:

The research hypothesis can be defined as "the effect of general basis for the theory of contemporary architecture on specific indicators within the general features of traditional architecture, which adopted the characteristics of Islamic architecture as a model, and resulting a developed architectural feature which are in between".

The research methodology presents as follows:

- Building theoretical cognitive frame to review and identify aspects associated with theoretical indicators related to concepts of research topic concentrated in Islamic architecture features.
- Apply the extractive indicators on contemporary architectural product which adopts development of former traditional product on two levels, one of them refers to the traditional design in its original state, and the other indicates the contemporary design specified for development, then extract the conclusions, discuss and analyze.
- Clarify and explore the cases which achieve the effect of theoretical indicators patterns subjected to application and related to Islamic architectural features as a model of traditional architecture that affected by theoretical bases of contemporary architecture.

Theory

Theory in its origin goes back to considering, vision, sight, truth and the abstractive knowledge of pragmatic activities, even more the term truth (Thea) almost related to its term as the concept of God (theo) rooted in it [1]. Theory in architecture is the discourse that describes the application and production of architecture which work to narrow the activity of governing and expressing for the existing specialized works, according to the criticism and approved architectural standards [2]. It is Defined as a pattern of a generalized knowledge and interpretation of different aspects of reality which is different from the practice as long as it spiritually or mentally reflects the reality and its frequency in order to connect at the same time closely and inseparable to the practice that sets the urgent problems in front of the knowledge and require resolved, for this reason the practice is an integral part of every theory [3]. And it is an attempt to control the interpretations of the different texts using a general theory of interpretation [4]. The theory synthesizes alternative solutions based on the observations of the present status of the system and gives new intellectual offers to get close of the issues, where its contemplative predictive and motivational nature activates theoretical effectiveness about criticism and history. The theory works on different levels of summarization, and largely assessing the architectural profession and its purposes and its relationship to civilization, that's because the architectural theory deals with the architectural notions [5]. Here the theory can be represented by several points of view through the representation of its substance subject, it's either descriptive or prohibitive-skeptical (denial) or evidentiary or criticizable where these differences are defined through the neutral induction site, hence descriptive theory put new

solutions for problems specializing in function establishing new names for application, so it encourages establishing positive standards, and sometimes a design methodology which can be criticizable [6]. (Kruft) has emphasized on the nature of the swing relationship between theory and application, also emphasis on history as an important source for summary of events and information that we can discern from their order (temporal and spatial) things that did not mentioned, and we infer from their nature to power, decision and control centers or weakness, chaos and randomness and we may deduce or extrapolate its mystery by checking the credibility of transmitted traces [7]. Both (Patty and Longley) has stated that early written evidences that have reached us through history indicate that the man was always trying to understand the world around him through simplified abstractions managed to get to basis and rules and common initial principles in his experiments and conscious, this feature has characterized the human being from other creatures in his ability to rule out any additional details (not significant), and such abstraction has led to the theory which enables us to note the core and substance of stuff and then defined and interpreted [8]. Where the inclusion of practice in the theory of knowledge is the only thing that turns theory into real science which reveals the substantive laws of origin of knowledge about the physical world and how they have been formed [9]. Main objective for building the theory (within the cultural analysis) is not in the encryption for the abstractive uniformity, but in the possibility of achieving the thick description, which is not generalization across cases, but the included generalization in them [10]. So theory is the result of thought dealing circumstances, it matures from within society, but it exceeds outdated as far as its platforms are compatible with the experimental reality, it loses due to practical tests part of its concepts or even a whole as much as future experiments can disapprove a part or all of it, thus theory can be regarded as a concept a liberal, where thought should not rush to install the theory as an independent issue of the historical circumstances in which it has been borne, and can be considered as a logical position of a particular phenomenon in specific place and specific time, or a moving location to realize phenomena and deal with them, it is a space in which thought begins to facilitate its consciousness and to organize it in specific formulation [11]. Theory works at different levels of abstraction for the development of architectural professionalism, and deals with architectural inspiration as is happening, and throughout history the architectural thoughts know aspects which need for solutions, they are the (conceptual (intellectual) and physical) aspects, where the complexity of problems of the intellectual mental aspects is continued evolutionary to appear within the general path [12]. The effective beliefs system within a given society is indeterminate with neither logical or historical facts nor realism evidence, hence the new age is a fact of reality, it exists whether we like it or not to accept the changed economic and social conditions [13]. Thus, architectural theorists do not invent theories from emptiness, but through inheritance or derivation from their civilizations for a number of theoretical positions and methodologies (methods) and specialized philosophies [14]. The theories of architecture and design have gone mostly to perpetuate the infrastructure of western society, while at the same time looking to install design as an influential process within this steady system. Where the adaptive role of architectural theory will be determined through an opposite analysis for this ideological production by method which hints to the truth, but in fact it just gives illusion to the truth [15].

Traditions and Foundations of Traditional Architecture

The individual and the community have the ability to reconcile between their environment and themselves in order to be eligible to adapt to the new surrounding conditions through change and time interaction in the realms of knowledge received by and their interaction with other cultures and civilizations, and the increase in this interaction in a balanced manner with the historic overall foundations which pushes that society continuously to develop and increases the positive values of adaption because the change that is happening in the intellectual development of society must be balanced so that the direct reception and irregular external influences does not lead to confusion results to lose of confidence of society among the meanings of its civilization and the occurrence of a sense of invalidity and the end of the role of

the historical stages and starts to lose essential circles in his identity and receives global intellectual currents and movements in uncontrolled way [16]. (Al Naeem) saw that continuous interaction between human groups and physical forms will make the process of these forms a state of continuous changing. This means that the group can lend to forms new modern spirit with the passage of time and due to many factors such as the tendency to change or the emerging of social requirements or modern techniques in addition to the change of concepts, thus, there will be a continuous process of changing the parameters of the shapes that represents the values of identity, but this process linked to (zamanan) (time-place) path across a complex and historical interaction between the human community and physical forms [17]. (Akash) note that the concept of identity in the urbanism environment is based on the theoretical principle in which the elements, shapes and urbanism combinations reflect the lifestyle of the people or the group that produced by and includes a style of life, customs and traditions, and ways of thinking and religious beliefs and social values, and this theory supports realistic preview of styles and construction methods and disparate designs for various peoples. The concept of identity is considered as a significant impact in determining the way we perceive the surrounding urbanism and the style which we deal with, thus the difference or the existential conditions that show the difference are alien to explain the difference or theoretical methodologies which interpret or explain this difference, also the urbanism identity is based on differences and not on explaining the difference [18]. (Venturi) supposed the presence of metaphorical images for the overall architectural images which is debarred on community by modernity, emphasizing that cities are apparent entity holds many symbolic values associated with collective imagination of communities, which must be the basis in producing the new architectural culture and learn from our ancient heritage the architectural form which carries the eternal characteristics and the need to maintain them in the production of the architectural form [19].

Identity is an individual's ability to identify the location and restore it mentally and distinguish it from other places, and there are several factors that helped shape the identity of entire cities such as famous sculptures and artefacts. (Almqurm and Anbaki p.25) [20].

(Alexander) classified unconscious design (non-self) which being heading towards the traditional cultures, and the conscious (self) design which being heading towards modern cultures, he felt traditional cultures more similar to extract the stable equilibrium with their environments by illusion its non-self-awareness about modern cultures which by their natures be inherently unstable, and believes that the conceptual structures of the mental images that distinguishes the culture of self-awareness resulting from interfering with their environments [21]. However, in early or advanced stages of the culture people rely on the conscious forms of simulation with increasing complexity of the adult culture and beginning to see the needs of more complex directions of evolution [22]. Where (Alexander) retreated later on the assumption that modern designers more self-conscious than their counterparts in traditional open societies because of serious sequential suspicion and larger than any general assumption, so that the clear cutting be clarified and distinguished and can be located between the self-awareness and non-self-awareness through operations which itself be capable for query [23]. (Al-Hathloul) wrote: (while Karl poper try to put theory for traditions, two important questions raised: first, how traditions arise and persevere to stay, and second: what are the functions of traditions in social life that we can put into the analysis position, as Popper believes that traditions just arise for our needs as humans into something of uniformity in our social life so we can expect its trends, they lead to a system and regularity in the natural and social environments of the human being, they are civilized by means of contact and a set of generally accepted ideas and practices so that we can individually and collectively exercise a regular life). So we can conclude that the role of traditions and their basic function is to provide us with the interpretation and anticipation of what is going on in our environment, and our need to consistency and regularity in the social life are that contribute to the continuation of this tradition. He (Popper) makes a comparison between the role of tradition in society and practical functions of the theories in sciences, where he says that (scientific theories are means by which we can establish a amid chaos system in

which we live so that we can in some logic expect its trends. Similarly, the emergence of traditions, which are part of our multi-legislation, has the same function in the establishment of a logical system whereby we can anticipate events in the social environment in which we live). But the comparison goes beyond that, where if the theories in scientific thought derive their importance from (it's open to criticism and change), tradition also have importance and a double function: they do not establish a pattern or a certain social order, but they provide basic things which we can according to them make things that we can criticize and replace. As the term (tradition) includes a strong suggestion in the sense simulation, the question is how traditions are subjected to change, and If changed then do we still see them as same per tradition, in other words Is there what we might call "continuity" in the changing traditions, and If so which is more important to the community: to maintain the traditions or sense of the continuity of the composition of these traditions: to maintain the traditions or to compose a sense of continuity for these traditions [24]. Scenes in the traditional environment indicate that the urban fabric is spontaneous and characterized by being free of clear engineering systems, this view stems from the output which can be adopted in any urban fabric and urban planning for any traditional city in different parts of the world, that's because the fabric do not contain clear engineering landmarks which depend on straight lines or basic geometric shapes. It seems at first glance that the urban fabric extends randomly in all directions without specific general rules to adjust the overall configuration of its structure [25].

It is unlikely to see a complete replacement for traditional systems or for contemporary systems for: in the first case there will congeal and loss of originality in the second case it will produce the entire loss groups [26].

General Discussion

The theory is the speech or the cognitive pattern associated with application by a swinging relationship which transforms it into a real science reveals the objective laws for the origin of knowledge and dealing with architectural inspiration into adaptive role which determined by converse analysis of ideological production, but traditions are a product of the interaction of the individual with his environment to adapt to the surrounding circumstances to give the zeitgeist to the shapes that embody the concept of identity in the urbanism environment to enter the theoretical principle contained lifestyle through metaphor images that address the human feelings and sympathetic to the traditional architectural environment where human is linked through the conditions imposed by social and religious thinking to help clarify the historical, psychological and physical conditions of traditions, which arise as a result of humans need to kind of regularity in social life and this is similar to what the theories do to establish amid chaos system and be subjected to criticism and change as opposed to traditions which provide us with basic things which we can criticize things and replaced.

Privacy Architectural Features of Islamic urbanism Fabric: As model of Traditional Architecture

The Islamic Arab city characterized by features and characteristics resulting from the organization of city and local architecture starting from the internal organization of spaces even set openings and windows up to the highest levels of city planning. Urbanism privacy associated with characteristics of formality and physical symbols to reflect the core meanings and the previous cultural values. But this substance in which the meaning lies and thus distinguished by formal characteristics, does not require its association with symbols or fixed landmarks and cultural values that are supposed to be expressed by urbanism privacy are composite of constants and variables. The need for urbanism privacy appear when part of the cultural heritage and urbanism fabric of that society is destroyed for this society which could happen in an ill-considered way with temporary and different forms thereby (the place) loses part of its physical and spiritual character [27]. Although the architecture of the Islamic ancient Arab city, is a mirror of the environment of civilization to the people of that era, whether from the social and cultural side, or from natural and climatic terms, but it holds in overall and details many of the

architectural values that are linked in various eras and can be summarized in the aspects of the following:

Mass compactness and cohesion in urbanism components and their cumulative compositions

In traditional fabric we can notice that visual urban density is the hallmark of this fabric where population density may be subjected to change and oscillation in the historic centers of cities [28]. Where urban residential structure consists of compacted urban fabric which represents the rational response to the pattern of residential life and the requirements of the Arab-Islamic society, religious and social civilization make it one of the distinctive features of Islamic Arab cities. The integration and cohesion features for traditional architecture and traditional urban fabric did not emerge by accident, but rather a reflection of natural cohesion produced by composite social patterns and tribal and family ties and environmental links making the city strongly characterized by internal cohesion produced by the nature of the relations existing within the Islamic community. Also the residential units grouping gives the unit a private and public form within the urban fabric residential units where they are mostly similar in size, consistent in mass and design, so that they look in their entirety sequential and homogeneous within the overall frame [29].

Sprawl "horizontal extension" of the urban fabric and limitation of vertical construction and the human scale

Buildings are equal in the highs and fit together in one block constructions (as compacted buildings), nothing rises but the minarets of mosques so the mosque and the minaret represent a milestone in shaping the image of the city. Therefore, the Islamic city was marked by a modest horizontal extension with limited vertical direction of the elements of the urban fabric, and the harmony line of sight to these elements. In contrast, there is a clear control of the holy landmarks (mosques) giving the urban scene majesty feature [30]. This compatibility between the horizontal extension of the city and highlight the vertical emanations of domes and minarets is a clear feature and a dominant structure on skyline of the whole city which is of the most important characteristic of the urban landscape of Islamic Arab Cities [31].

While human scale means the preparation of direct relationship between part or all of the conceivable architectural space which is formed according to the dimensions of the human body which means reducing a human scale to functional scale. It is the common denominator to each individual unit level or within the alley. The human scale adoption in the spaces of the traditional Arab city helped to increase the capacity for realizing and understanding them, including all the urban city structure levels of the building units and even the streets so separation between the resident and his city does not occur [32].

The rhythm in fabric, surprise and visual homogeneity

The city has an integrated system of open blanks (spaces), each level varies in the degree of isolation and how to access, the public space in the center of the city characterized of being the most movement and intensity from which the streets branch to the residential areas, they are semi-public spaces, and represent broken and rhythmic network, so that the movement be set according to the frequency of passers and the degree of privacy, movement decreases as we head towards the inside, on the contrary, the speed and intensity of the movement increase as we head towards the middle region, and this network ends usually with doors of houses in the form of endings locked alleys, they are semi private, and finally the house space, which is a private space. This relationship is also reflected in the clear contrast between the inside and outside in various urban structures, while the simple external walls without details the interior is decorated according to a high level of art [33]. Thus, the planning of traditional Arab city does not allow composition of a continuous scene for road of a long distance, which changes its direction at different angles and gives sequential impact on the scene through the discontinuity and communicate in the exposure of the scene continuously, where we note that the road angle changes every time and what consequent the change of fall of the sun angle and the change of

light and shadow gives a renewed sense after passing from sprain to another which renews the element of surprise for the recipient, and make him feel lasting harmony without interruption. In addition, visual surprise when moving between outside and inside, moving from poor elevations and space narrow alley to the open courtyard and rich details, As well as apparent visual contradiction in the residential neighborhoods planning, where we find that the vast majority of residential lands on which housing units have been built with irregular shape from the outside but it is characterized by high engineering at the level of details (internal and integrated function, Islamic beauty in its details and accuracy percentage in the decoration, iwans and columns [34].

Axiality (directionality) in city spaces and the mosque centrality as opposed to non-directional spaces in fabric

the mosque occupied the city center, expressing the spiritual religious, political, social and scientific center, so the (collector mosque) was the nucleus of the city, where residential sectors grown around it in cumulative organic shape, and each residential sector wraps about its (local mosque) to express the population correlation to their which positioned in the mosque, at a time when housing is characterized by monolithic contiguous buildings the mosque gives expression of horizontally dominance on the houses with its central location and its extensive spacious spaces.

Also Axiality is considered as an important visual sensory factors, which influenced in the space of the Islamic city, which in turn clearly affected by the teachings of the Islamic religion, and the spiritual trend of the Muslims towards the Mecca Kaaba, Allah the Almighty said: (And from wherever you go out, turn your face toward al-Masjid al-Haram. And wherever you may be, turn your faces toward it...) Surat Al-Baqarah /150, this leads to:

- Directionality for mosque towards the Kaaba.
- Directionality for urban fabric generally, roads and public alleys - from first levels- particularly towards the mosque [35].

Internal orientation of buildings and public spaces, and the contrast between the rigid surfaces and openings

The buildings which directed inward is considered as an expression to the direction of population life, accordingly the outer space moved to the backyards of Interior and did not leave any spaces between buildings, and this considered one of the main ingredients in the urban body for totals of buildings with continuous facade and closed the street and linked to those totals with each other through the winding alleys and twisted. These alleys are rational response to the pattern of residential life, which focuses in Arab-Islamic urban environment on the idea of the internal space and neglects the external elevations which characterized by simplicity in terms of architecture processing, and through the Neighborliness unity and the urbanism unity they lead to the unity in the urbanism fabric. So we find the mosque closed to the outside and directed towards its interior courtyard, and in the markets this feature reflected in caesareans and commercial khans, schools, palaces and baths.

This internal orientation of buildings resulted to the emergence of the contrast between the outer hardened surfaces and the inner wide openings, and this variation is due to the nature of the architectural construction in Islamic architecture, which depends on local building materials such as stone or brick, which makes most of the openings in Islamic architecture in longitudinal trend, and makes arches to cover the large openings [36].

Theoretical Frame

Here a simplified theoretical frame about the previous cognitive will be built which concerned with architectural privacy of Islamic urban fabric of traditional architecture based on general theoretical and simplified frames, its theoretical indicators will be put forward to form the required theoretical frame, as follows:

Table (1): The Theoretical Frame, Reference/Researchers

Main term	Secondary term	Possible Values	Code
Urbanism Privacy for Islamic Urban Fabric	First Term x.1.1	Mass Compactness	x.1.1.1
		cohesion	x.1.1.2
		Accumulative composition	x.1.1.3
	Second Term x.1.2	Horizontal Extension	x.1.2.1
		Limitation of vertical construction	x.1.2.2
		Human Scale	x.1.2.3
	Third Term x.1.3	Rhythm	x.1.3.1
		Surprise	x.1.3.2
	Fourth Term x.1.4	Axiality (Directionality)	x.1.4.1
		Centrality	x.1.4.2
		Directional Spaces	x.1.4.3
	Fifth Term x.1.5	Internal Orientation	x.1.5.1
		Contrast between the Rigid Surfaces and Openings	x.1.5.2

Application

Here will be the application of the theoretical frame that has been previously reached by adopting a specialized architectural product which combines pure traditional design and the contemporary architectural addition, which is the development of Mutanabbi Street project. There will also be a twice application, one of them related to the basic traditional design of the project and the other related to the design concerning with development in order to know the results of traditional design application and then compares with the results of design concerning with development and as follows:

Name of Project: Development of Mutanabbi Street. Scientific and Engineering consulting Bureau/ University of Technology/ Baghdad 2010

The Design Concept: The design team thought about converting the street (Mutanabbi Street) to a central core of starting to turn the city into an archaeological tourist center, so the essential first point was limiting the movement to just pedestrians and prevents vehicles from accessing the old area, and that will be reflected by giving flexibility and clarity of design.... there were 34 buildings in the street which classified into three categories, the first was maintenance, second was preserving and the third was redesigning, that was to give a distinctive identity to the buildings and the preservation of heritage buildings on the other hand so as to ensure its identity by documenting all the buildings in all its details in addition to the precision in the choice of the finishing materials which maintain the harmony of buildings as well as highlighting the entrances of the passages leading to the Mutanabbi street through Rasheed street, in addition to the riverbank [37]. Figures (1-5)

Table (2): The Application, Reference/Researchers

Main term	Secondary term	Code	Traditional Design	Design for Development	
x.1	x.1.1	x.1.1.1	○		
		x.1.1.2	○	○	
		x.1.1.3	○		
	x.1.2	x.1.2.1			
		x.1.2.2	○		
		x.1.2.3	○	○	
	x.1.3	x.1.3.1			○
		x.1.3.2			○
	x.1.4	x.1.4.1			○
		x.1.4.2			
		x.1.4.3	○		
	x.1.5	x.1.5.1			
		x.1.5.2	○		○

Results presentation, analysis and discussion:

Traditional design

1- About the results of the first secondary term the following has been recorded:

- Mass Compactness indicator has been achieved.
- Cohesion indicator has been achieved.
- Accumulative Composition indicator has been achieved.

2- About the results of the second secondary term the following has been recorded:

- Horizontal Extension indicator has not been achieved.
- Limitation of Vertical construction indicator has been achieved.
- Human Scale indicator has been achieved.

3- About the results of the third secondary term the following has been recorded:

- Rhythm indicator has not been achieved.
- Surprise indicator has not been achieved.

4- About the results of the fourth secondary term the following has been recorded:

- Axiality (Directionality) indicator has not been achieved.
- Centrality indicator has not been achieved.
- Directional Spaces indicator has been achieved.

5- About the results of the fifth secondary term the following has been recorded:

- Internal Orientation indicator has not been achieved.
- Contrast between the Rigid Surfaces and Openings indicator has been achieved.

Design for Developing

1- About the results of the first secondary term the following has been recorded:

- Mass Compactness indicator has not been achieved.
- Cohesion indicator has been achieved.
- Accumulative Composition indicator has not been achieved.

2- About the results of the second secondary term the following has been recorded:

- Horizontal Extension indicator has not been achieved.
- Limitation of Vertical construction indicator has not been achieved.
- Human Scale indicator has been achieved.

3- About the results of the third secondary term the following has been recorded:

- Rhythm indicator has been achieved.
- Surprise indicator has been achieved.

4- About the results of the fourth secondary term the following has been recorded:

- Axiality (Directionality) indicator has been achieved.
 - Centrality indicator has not been achieved.
 - Directional Spaces indicator has not been achieved.
- 5- About the results of the fifth secondary term the following has been recorded:
- Internal Orientation indicator has not been achieved.
 - Contrast between the Rigid Surfaces and Openings indicator has been achieved.

Comparison between results of the two applications

1- The results of the first secondary term show the following:

- All indicators in the traditional design has been achieved, while one indicator (cohesion) has been achieved by the design for developing, that means the traditional design strongly takes into account the Mass Compactness, Cohesion and Accumulative Composition indicators, while the design for developing limited on cohesion feature because it is Influenced by the traditional design.

2- The results of the second secondary term show the following:

- Two indicators (Limitation of Vertical construction and Human Scale) in the traditional design has been achieved, while one indicator (Human Scale) has been achieved by the design for developing, which refers to neglecting the index of horizontal extension by the traditional design because of the limited study space concerning the project, and the change in the other general features of the design of developing because it takes into account just the index of Human Scale.

3- The results of the third secondary term show the following:

- none of the indices in the traditional design has been achieved, on the other hand both indices (Rhythm and Surprise) have been achieved in the design of developing, which refers to full difference in the nature of treatment of each design with both indicators, and the tendency of the design of developing to take into account the creative points more than the traditional design.

4- The results of the fourth secondary term show the following:

- in the traditional design one indicator (Directional Spaces) has been achieved, while in design of developing the (Axiality (Directionality)) indicator has been achieved, which refers to the difference in interest between the two designs, whereas traditional design takes into account the non- directional values and the other design takes into account the directional values, on the other hand both designs neglect the centralization value which indicates increasing the value of the conscious design by taking into account the Directional and non-directional indicators in both designs.

5- The results of the fifth secondary term show the following:

- One indicator (Contrast between rigid surfaces and openings) has been achieved by both designs, which refers to conformity in considering this indicator by the two designs due to the fact that it's a very detailed index and deals with buildings elevations.

CONCLUSIONS

1- Theory is a speech which defines the application and the production by narrowing the effectiveness of judgment, or a pattern of generalized knowledge which explains the different aspects of reality of the nature of contemplative and anticipatory and are linked by practice and application in a swinging relationship, to turn into real science reveals the objective laws for the origin of knowledge, they mature within their societies, but it doesn't go beyond its era but as far as its compatibility with the experimental reality, dealing with architectural inspiration by deriving architectural theories by heredity and from civilizations for a number of theory positions and methodologies and philosophies.

2- The process of continuous interaction between the individual and his environment is what makes it in a state of flux which imparts spirit of the times on the forms embodied the concept of identity in the built environment by the adoption of theoretical principle for traditions style that are related to humans through the conditions imposed by social and religious thinking.

3- Traditions arise due to the need of human beings to the kind of regularity in social life they ensure the means of communication and a with many accepted ideas and practices which generally enable us to exercise regularly life because they provide clarification and interpretation and expectation of what is going on in our environment and provide us with basic things which we can accordingly criticize things and replace them, theory also seeks to establish a amid chaos system, but it is opened to criticism and change.

4- Traditions have importance in the emergence of architectural movements, by proving the truth in a period of time where they are dealing with it as a kind of re-construction, they linked to historical sense which associated with awareness, perception of the past and its role in the present, also they are considered as one of phases in the process of evolution and upgrading as they include in their variable expression and usage part of the previous meaning as well as the new meaning.

5- Urbanism Privacy associated with characteristics of formality and physical symbols to reflect the substantial meanings and the previous cultural values. But this substance in which the meaning lies and distinguished by the characteristics of formality is not required to be associated with symbols or fixed landmarks, as the cultural values that are supposed to be expressed by urbanism privacy are composite of constants and variables.

6- Generally the design which adopts indicators and values of traditional architecture widely takes into account the general values of the traditional aspects and has larger trends to traditional and non-regular frameworks more than modern design which adopts theoretical and regular foundations and partly taking into consideration traditional frameworks as results showed:

- The contemporary design neglects the (Mass Compactness and Accumulative Composition) indicators, while takes (Cohesion) indicator into account, that's because the contemporary design has been affected by the traditional case design which takes into account all indicators.

- The contemporary design neglects the (Horizontal Extension and Limitation of vertical construction) indicators, and takes into consideration (Human Scale) indicator, that's because of the architectural and humanity needs, while the traditional design takes into account both (Limitation of vertical construction and Human Scale) indicators and neglects the (Horizontal Extension) indicator, and that's because it is limited to a specific size of the project.

- The contemporary design takes into account the (Rhythm and Surprise) indicators because of the tendency to observe the creative aspects, while neglecting them by the traditional design.

- The contemporary design tends to consider the (Axiality (Directionality)) indicator because of the tendency to adopt the regularity in design, while the traditional design has the tendency to observe the irregularity indicator in design.

- Both contemporary and traditional design are interested in observance of the (Contrast between rigid surfaces and openings) indicator, that's because of the tendency to take into account the detailed indicators in both cases for reasons related to the change and the depth

Recommendations

1- Deep study for the relationships between theory and traditions in the light of the study of constants and variables of the two sides.

2- Study multiple models of architectural currents and movements in light of understanding the link between theory and traditions.

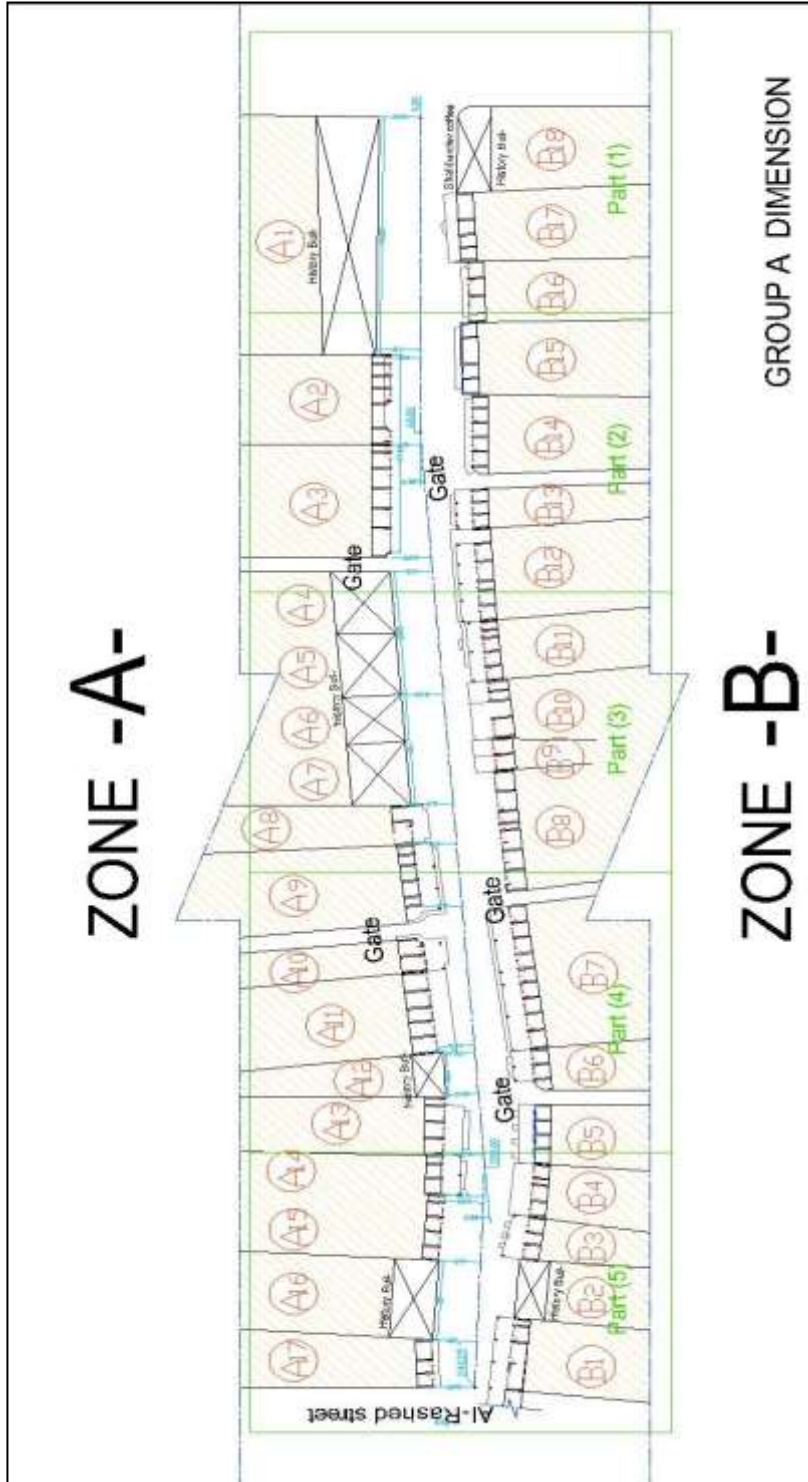


Figure (1): Mass compactness and cohesion in urbanism

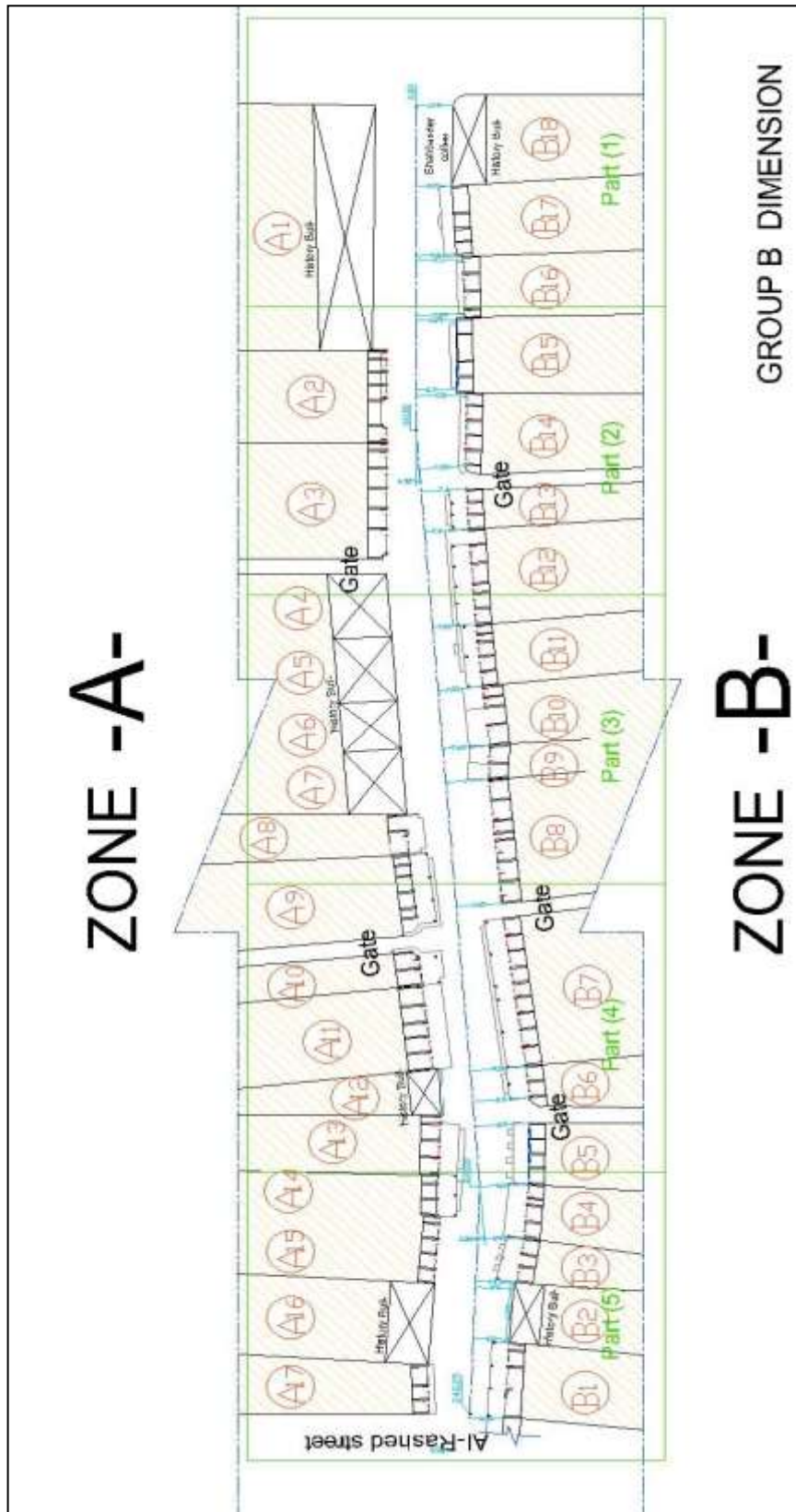


Figure (2): Horizontal extension and rhythm in traditional fabric

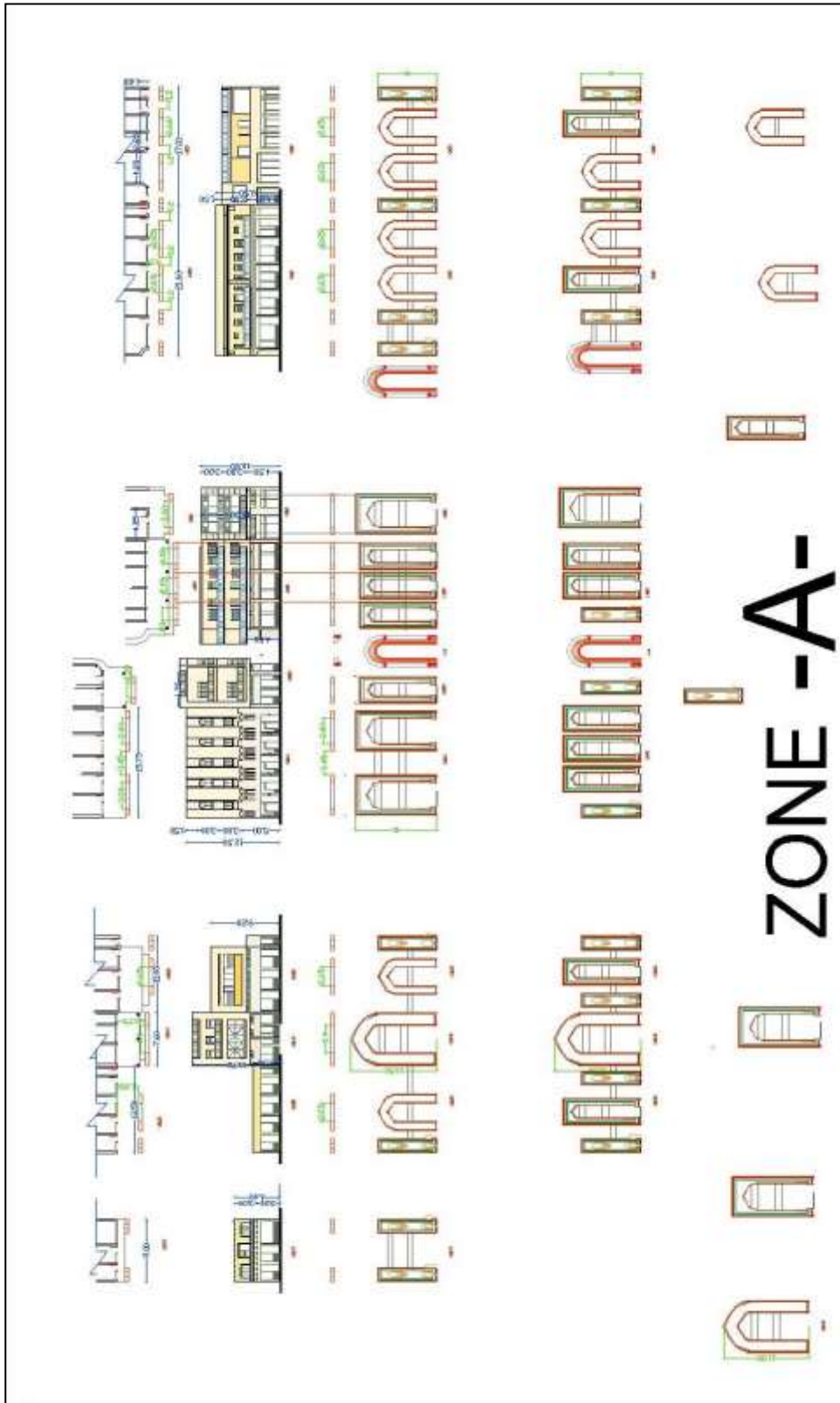


Figure (3): limitation of vertical construction and vertical rhythm in

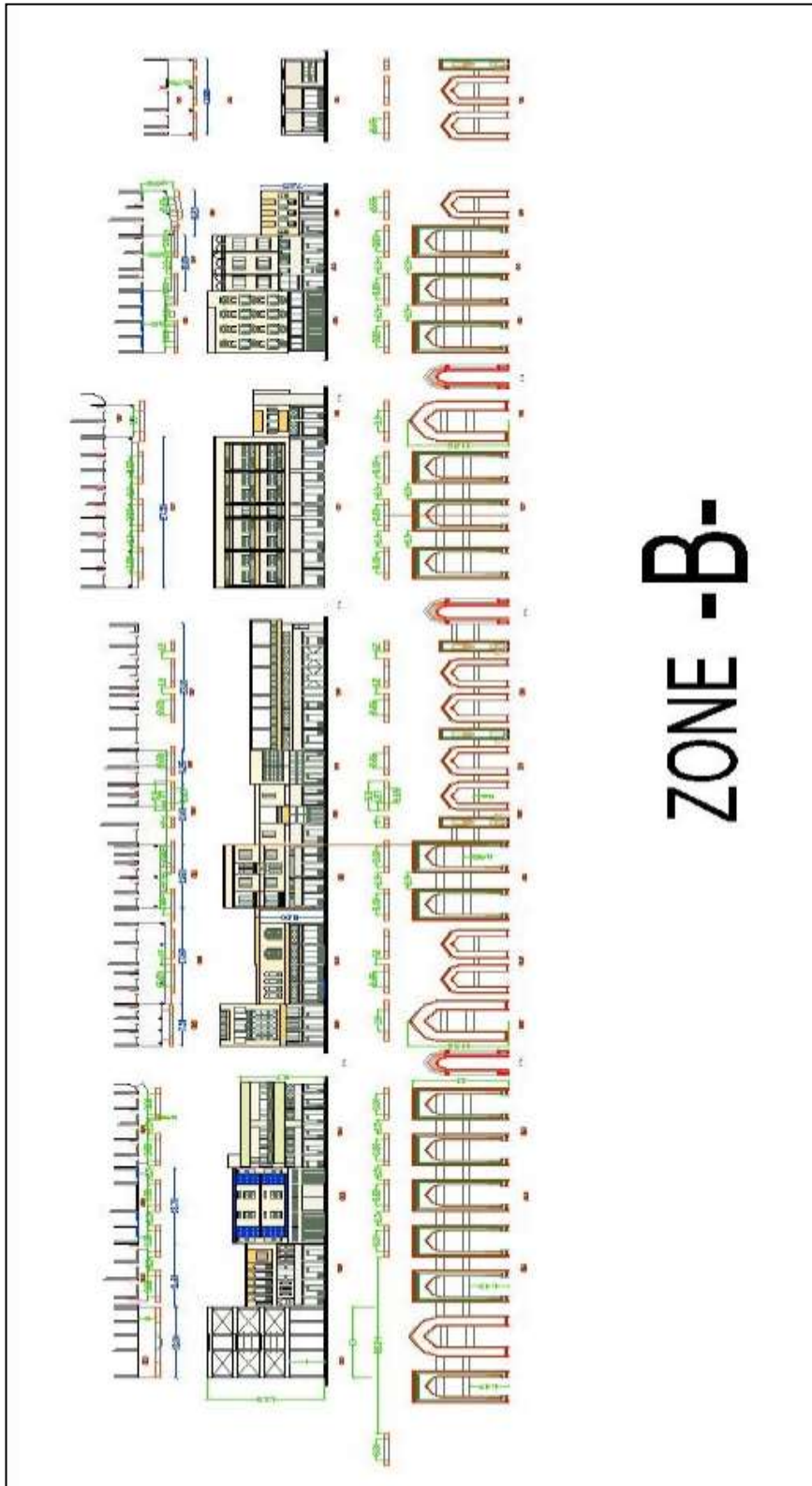


Figure (4): Horizontal extension and homogeneity in traditional

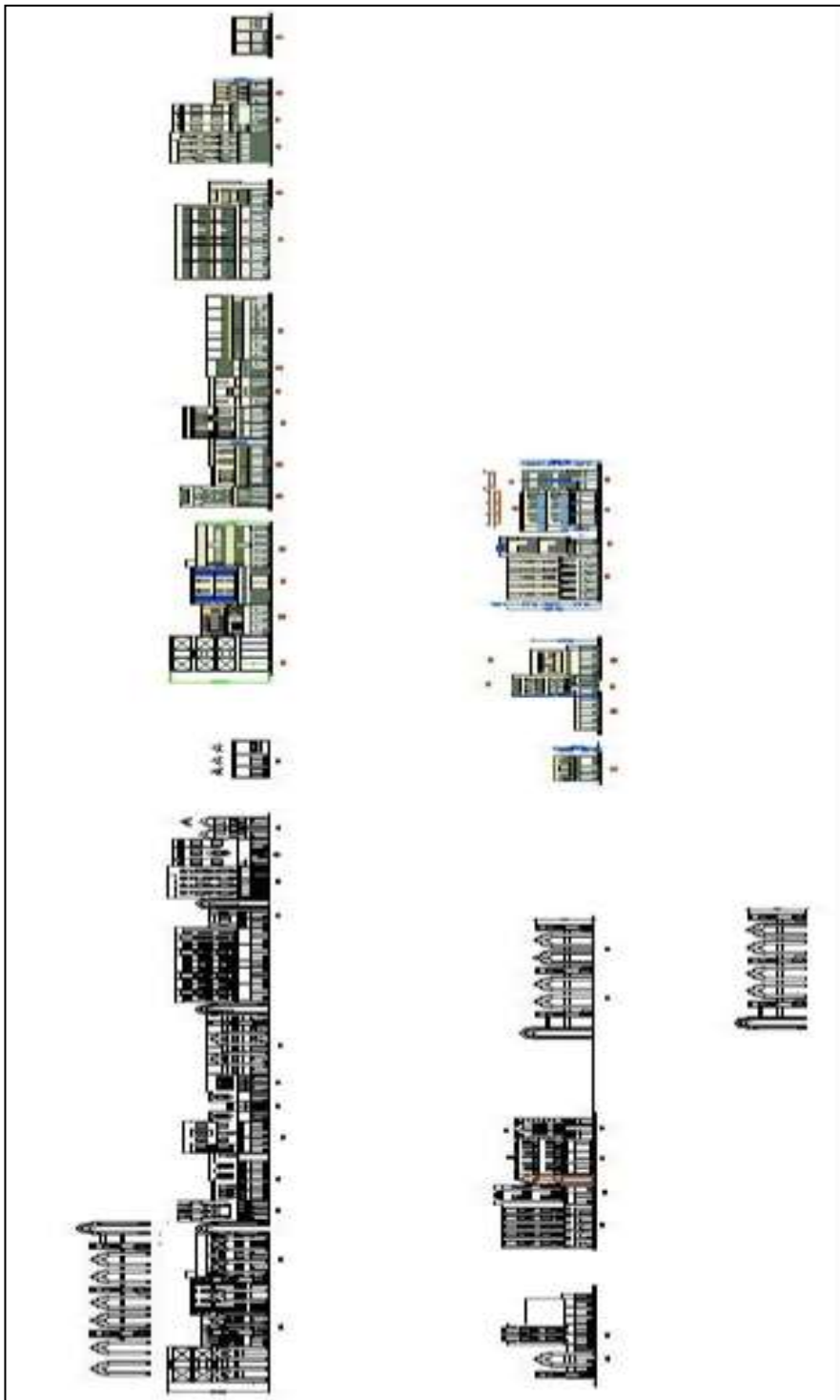


Figure (5): contrast between the rigid surfaces and openings

REFERENCES

- [1] Al-Rwaili, D.majan and Bazei, Dr. Saad "literary critic guide", Arab Cultural Center, Beirut, Lebanon, 2000, p.183.
- [2] Nesbitt , Kate " Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory" 1965: Princeton Architectural Press; New York 1996, p.16.
- [3] Rosenthal. Yudin and "Philosophical Encyclopedia"; translation Samir Karam; D.sadeg Jalal al-Azm, George Tarabichi, Pioneer House Printing and Publishing, Beirut, the third edition, 1981,p. 532.
- [4] Ibid,..., Rwaili, D.majan and Bazei, p.101.
- [5] Ibid,...Nesbitt, Kate.p.18.
- [6] Ibid,...Nesbitt, Kate.p.17.
- [7] Krufft,H-W "Histroy of Architectural Theory:From Vitrovious to the Present "Translated by ,Taylor,R ;Callander,E and Wood,A ; Hillman Printers Limited; Manchester, 1994.p.16.
- [8] Batty,M & Longly,P "Fractal Cities:A Geometry of Form and Function"; Academic Press Limited, San Diago,1994.p.10.
- [9] Ibid,..., Rosenthal. Yudin, p.482.
- [10] Ibid,..., Rwaili, D.majan and Bazei, p.82.
- [11] Al-Chaderchi, Rifaat, "structural dialogue in art and architecture"; Riad Al Rayes of books and publishing, London, 1995, p.211-215.
- [12] Ibid,...Nesbitt , Kate.p.16.
- [13] Punta, Juan Pablo "Architecture and interpretations" translation Suad Abd Ali Mahdi; Dar General of Cultural Affairs; Baghdad 1996, p.33-62.
- [14] Gelerenter, Mark; "Sources of Architecture Form; A critical history of western design theory"; Manchester University; 1996.p.27.
- [15] Agrest ,Diana "Architecture from without body Logic and Sex". In theorizing anew agenda for architecture "an anthology of architectural theory 1965-1995"edit by: Kate Nesbitt " Princeton Architectural Press,New York, 1996, p.67.
- [16] Salya ,Yoswadi, "Notes On Architecture Identity In Cultureal Context" , Mimar, 1999, p.25.
- [17] Al-Naeem, Mishari "shifts urbanism identity: bilateral culture and history in the of contemporary architecture in Gulf " the future of the Arab magazine, No. 263, Center for Arab Unity Studies, Beirut, Lebanon, 2001, p.106-118.
- [18] Akash, Samer "the present architecture between placebo of theory and history," the future of the Arab magazine, No.263, Center for Arab Unity Studies, Beirut, Lebanon, 2001, p1.
- [19] Catsimatides, Anthony,Thoughts on Architecture at the Turn of the Century. Article on Internet;
<http://www.plannet.com/features/turnofcenturyarch.html>
- [20] Al-Mqurm, Asmaa, Al-Anbaki, Janan "Space in-between in Architecture: study the nature of the effective in-between space", research published in the Journal of Engineering and Technology, Volume 32, Issue 2, Year 2014, University of Technology, Baghdad, Iraq.
- [21] Abel, Chris "Architecture and identity" Architectural Press, An imprint of Butter worth Heirmann, London, 1996.p.110.
- [22] Ibid,... Gelerenter, Mark.p.43.
- [23] Ibid,... Abel "Chris.p.110.
- [24] Al-Hathloul, Saleh bin Ali, "Islamic Arab city: the impact of the legislation in the composition of the urbanism environment", indexing King Fahd National Library, Saudi Arabia, 1994, p.3-4.
- [25] Saunders, Peter, "Nonlinearity. What It Is It & What it Matter" AD, Architectural Design Profile, London, Academy Group,1997, p.128.

- [26] Al-Dahawi, Suha, and Raouf, Zainab, "The change in the vocabulary of heritage and levels of verifying identity in contemporary production", research published in the Journal of Engineering and Technology, Volume 30, Issue 2, Year 2012, University of Technology, Baghdad, Iraq.
- [27] Al-Rubaie, Noura Mohammed Nassif "to privacy in contemporary Islamic urbanism - a study on the concepts of identity and dishonesty on the urban fabric and residential units level" Master, architectural engineering department, Faculty of Engineering, University of Baghdad, 2012, p.15-16.
- [28] Ibid,..., Rubaie, Noura Mohammed Nassif, p.20.
- [29] Al-Kinani, Kamel, "Islamic Arab city planning - Privacy and modernity", Journal of the planned development, number 15, the Higher Institute of Urban and Regional Planning, Baghdad, 2006, p.90.
- [30] Ibid,..., Rubaie, Noura Mohammed Nassif, p.21.
- [31] Ibid,..., Al-Kinani, Kamel, p.89.
- [32] Ibid,..., Rubaie, Noura Mohammed Nassif, p.21.
- [33] Ibid,..., Rubaie, Noura Mohammed Nassif, p.21.
- [34] Ibid,..., Rubaie, Noura Mohammed Nassif, p.21.
- [35] Ibid,..., Rubaie, Noura Mohammed Nassif, p.22-23.
- [36] Ibid,..., Rubaie, Noura Mohammed Nassif, p.23.
- [37] Municipality of Baghdad