



The Study of the Course of Expression of Human Subjective Realms in Art History and Contemporary Era

Nasrollah Eslami Mojaveri

Instructor of University, Art & Architecture department, Tehran Central Branch, Islamic Azad University

ABSTRACT

Human being is of four subjective realms; spiritual, intellectual, animalistic and herbal, which are expressed in all human products including art. In the art and architecture of the early periods, the spiritual soul has a primary and almost absolute expression. With the development and advent of significant civilizations, despite some changes, the situation remains the same. In the Golden Ages of Ancient Greece, the rational soul of man was at the core, and by transition to the Christian era, a dramatic return to the spiritual soul is seen. This spirituality, that takes an inductive and external aspect, gradually shows a tendency to the rational soul. Renaissance and Enlightenment Periods are the extension of this matured rational thinking in the middle ages. The Modern Period is the most significant period of the domination of rational soul, while in the leading arts, other seeds are planted. These seeds have a tendency to animalistic and herbal souls and receive a very important and significant expression in the Postmodern Period or contemporary period. Being a source of relative effect, the quadruple realms, despite the cycles, returns, exceptions, and eclectics have a general process from spiritual soul to rational soul and from rational soul to animalistic and eventually herbal soul in the course of history. Today, reflection over blind conformity or reconsideration and reflection on foreign repeated patterns, which indicates values with certain principal and roots, especially in digital architecture that is accompanied with risk and opportunity, is required for the architecture of our country.

Key Words: Quadruple Subjective Realms of Human, History of World Architecture, Contemporary Architecture, History of Philosophy, Contemporary Journals of Architecture.

Received 09.09.2016

Revised 16.10.2016

Accepted 07.11.2016

INTRODUCTION

Art is one of the very attractive and rich fields of human life, since it is the indicator of many secrets about its creators or the generating societies, either in time or in place, either in the collective or the individual mood, and either in other various layers and levels. That is why artistic products are explored and studied in order to recognize the human culture in previous periods or to become more familiar with other civilizations and even in order to recognize attitudes and insights of people, and generally, they are considered as one of the non-intermediary communicative devices of human individuals. Thus, in the current article, a comparative study of human subjective realms with architecture works through the ages, based on the teachings of Islam, is provided, in order to achieve his central tendencies. Human's questions about self and reality which are expressed in philosophy, or his responses to these questions which manifest in the form of beliefs or intellectual currents or limited theories in time, as well as all his moods of time, place, material, spirit, politics, society, economy, and culture find great representation in this embodied artistic work. On the other hand, the development and cultural acceptability architecture is more in relation to other arts. These humanistic tendencies, when examined on a continuous course, will represent a relatively clear picture of the evolution course of his insights, which depicts his path extension in the future.

Human Subjective Realms:

Now, we will discuss an important and significant issue in Islam, which Islamic Scholars, Clergymen, and Philosophers such as Sadr-ol-Mote'allehin, Ibn Arabi, and Martyr Motahhari have investigated; i.e. the existence of four types of souls, which belong to different levels of human identity and cause various features in him. At the same time, the order of these souls provides the level and position of these features

in relation to the ultimate purpose of human's creation in terms of unitary thinking approach. Subjective realms are considered in accordance with an anecdote of Imam Ali¹ in Islamic literature. These quadruple souls include herbal soul, animalistic soul, the rational soul, and the spiritual soul. The complete study of these souls in terms of anthropology and religious thinking is not the purpose of the present article; therefore, a limited description will suffice. Herbal or growing soul is responsible for the related characteristics to the physical development and nourishment of human. Animalistic soul is sensory and is in charge of his five senses, which covers his instincts. Rational soul is experimental and linked with human thought. Also the spiritual soul, which is the heart, is responsible for the emotions and feelings and is focused on God.

Pre-History and Ancient Time of Greece:

Of the oldest works that have been found of human civilization, the role of his beliefs in the works that today we call art has always been evident. About the early period, this role can be found in hieroglyphs², as a belief and somewhat magical space, which is rooted in the beliefs of cavemen. In developed civilizations, such as Sumer and Egypt, we can see the importance of temple and shrine construction, as the outstanding recognized works of these civilizations, Ziggurats³ and Pyramids⁴, are the representatives of these two categories of buildings. Therefore, about birth and human's childhood and the representative arts of this period, we can surely consider the role of spiritual soul as stronger than the other souls and designate all of his artistic activities (current definition) to this matter. It must be noted that here, human's error in choosing natural forces or building idols to that purpose is not the cause for weakness in recognizing the role of the spiritual soul.

Period of Ancient Greek and Rome:

Art in Greek, before Socrates and Plato, had a divine origin and was described with the word of Poesis which is the mythological figure of art, which vouches for the pervious section of the current article. In the golden period of Greek Philosophy, this metallurgical world replaces the philosophical world and art enters a period which is described with Mimesis⁵. The application of the word "Techne", which Martin Heidegger was very interested in splitting and exploring the reasons of this application in enlightening art's quiddity, is also a very strong reference to the relation between art and craft in this period, which stabilizes logicity and rationality of the perspective to art. Rationalism in Greek comes to such a degree that in building shrines, which should have the closest relation to the spiritual soul in terms of application, also approaches its highest capacity. Rome Period must be considered as the extension of Greek Civilization and Thinking. Therefore, in Greek and Rome Period, the rational soul of human was more taken into consideration and was preferred to spiritual soul.

Byzantine and Medieval Era till Renaissance:

With the advent of Christianity and especially its official acceptance in the reign of Rome, and after division, with the formation of the Eastern Rome civilization, the history of art and architecture entered a new phase and once again gained a totally spiritual flavor. Most of the description of this period speaks of an attempt to extract spirituality of materialistic⁶ spaces and denaturalizing Greco-Roman⁷ art and architecture. As Plotinus' thoughts show⁸, the Greek popular philosophy becomes somehow divine and the discussed beauty in it is considered merely to God.

Rationalism and naturalism in this period gradually gain a more significant role, although always and to all of the well-known experts, they were always and completely interpreted in the framework of religion⁹. The foundation of academic university in Europe goes back to the early Gothic Period. In university, despite the main emphasis on religious lessons, science and art were also taught¹⁰. Naming it has been done by ridicule and by opponents. Thus, about Byzantine Period and propagation of Christianity in West till the Renaissance Period, the dominance of spiritual soul can be accepted on thinking, art, and architecture. Of course the external induction of this spiritual factor cause the formation of reaction

1 Abdul Hamid Noghre Kar, an Introduction to Islamic Identity in Architecture, P. 324

2 Helen Gardner, Art over Time, P. 32.

3 Ibid, P: 50.

4 Ibid, P: 76.

5 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 77.

6 Christian Norberg Schultz. Meaning in the West Architecture, P: 165.

7 Helen Gardner. Art over Time, P. 221.

8 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 151.

9 Helen Gardner. Art over Time, P. 267.

10 Ibid, P: 315.

toward it, which over the pass of this period and by advancing to Renaissance, it gradually opens up a space for rational soul.

Renaissance and Enlightenment Period:

Renaissance Period, which refers to fourteenth to sixteenth centuries, was named shortly after its occurrence and is named so in relation to massive return to ancient times and Greco-Rome values in thinking and arts. Over time and by better recognition of the middle Ages, this imagination of great and abrupt change was stylized and in fact, Renaissance Period was considered as a logical sequence of changes in Gothic Periods. The domination of science over all aspects of human life, which were located in the center of reality at that time, increased so much that also in arts, exact scientific methods, such as perspective drawing, were invented.

According to what has been said, Renaissance Period with anthropocentrism and separation of religion must be considered as the period of rational soul's importance and according to the motto of Descartes, enlightenment must be the same as well. But also in enlightenment period according to the widespread explorations in terms of the thinking system and lack of accepting frame, a door is open for other souls of human, either by looking at human as creatures with emotions and feelings (Descartes) and also due to the importance of the judgment of talent (Kant)¹¹. In fact, the freedom and fullness of Baroque art which was changed into Rococo in an exaggerated way and raised so many contradictory comments, will considerably represent the distance from rationalism.

Modern Period:

Modern Period must be considered as the period of contradicts in values, but the extension of scientism and exploration-orientation of the Renaissance period is clearly observed. Industrial revolution is considered as an epochal event which is on an equal level with the agricultural revolution¹². Beside huge upheavals and scientific and industrial progresses, political revolutions also occur which are the result or the cause of great thinking movements, such as socialism, democracy, liberty, social justice, etc. and successfully change the political structure of the world. Nevertheless, for the modern exploring and positivist human, all human structures and values for thousands of years are questioned and an unprecedented era of chaos, turmoil, and indeterminacy grows, in which "all that is solid and steady smokes into air"¹³. This turmoil in art products, especially literature, is clearly palpable.

In the romantic novel of Russo ... I'm getting woozy gradually. Among all these things that are attractive for me, not one of them catches my heart, and still their gathering invokes my heart in such a way that I forget who I am and to where I belong¹⁴.

Descartes is considered as the vanguard of modern thought and his definition of human, based on thinking, must be considered as the most outstanding underlying motto of rationalism and logic-orientation in the modern period. On the other hand, there is the view of perception of the artist and creator's mentality, which is a romantic approach and opposite to rationalism, which originates in Kant's philosophy and his experimental transcendental mentality¹⁵. This romantic view populated the motto of "art for art's sake" based on Kant Philosophy, which advocated the independency of art from anything other than itself, until "whatever is beneficial, is ugly"¹⁶.

With the emerge of Modernism, a metaphysics essence was diminished from being a necessity to the realm of possibility i.e. mentality. From this period onwards, wherever the base of an essence was mentioned, the purpose was human's mind; from the period of popularity of Descartes philosophy, this mind gained a creative nature. The so-called creativity appeared in the area of idealism in the Philosophy of Descartes, Kant, Fichte, and Schelling and the creativity of this mind was manifested in the area of romanticism, in approaches of people like Schiller, Novalis, Shelley, and others. The occurrence event of "new man" in the sense that Foucault introduced lies in the same sense of mentality¹⁷. These contradicts or tendencies toward separation of rationalism of Renaissance in arts, such as painting will result in the formation of considerable movements, while in architecture, the condition is more stable. Generally, the spirit and thinking of realism in the modern period have a bold and lasting role both in life and art. But this realism in painting is gradually turns to impressionism, expressionism, and cubism and even controversial movements such as Dadaism, which can be called as the aspect of nihilistic approaches and

11 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 196.

12 Helen Gardner. Art over Time, P. 556.

13 Marshall Berman. Modern Experience, P. 112.

14 Marshall Berman. Modern Experience, P. 18.

15 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 253.

16 Ibid, P: 280.

17 Ibid, P: 270.

related to what Nietzsche had studied and explained, and surrealism which is definitely influenced by the suggested psychiatric area by Freud, emerges in this period and lives.

In architecture however realist area is largely applied and it appears by emphasis on application and logic. Thus, contrary to other arts, the twentieth century's architecture must be considered as a perfect aspect of human rationalism, which is always defined as application and logic in the set of industry.

Again, architecture approaches science and is considered as possessing notable principles and features and education. It is according to this same view that widespread conferences are conducted among architectures from different countries and some "charters" are set, whose name represents the current absolutism¹⁸. Again, proportions, figures, and numbers are draws the attention of architectures, this time not due to the credit of ancient aesthetics, but proportionate to the human's body. This time the hypothesized credit of this new method reaches a level that it gains the name of "international". It must be noted that the anti-benefit view of Romanticism stands against the materialistic use of modern art, which happened in countries like Nazi Germany and the Soviet Union and originated in the absolutist credit of modern thinking and art (13 and 14).

Of course in architecture, the romantic or expressionist approaches appeared limitedly and in the last era of their work, the extremist international-style architects, such as Frank Lloyd Wright and Le Corbusier turned away from this extreme rationalism¹⁹. Another significant difference of rationalism in this period is omitting the beauty from architectural values and replacing it with machinery beauty, which expresses an important change in the history of aesthetics and also has outstanding consequences. In this view which, social and economic situation after the world war has helped its welcome, anything that is not the functional needs of human is considered as wasted. This subject in the available decorations of previous architectures ends in harsh mottos like "decoration is crime"²⁰. This view stands out clearly in naming the art and changes the "fine art" to "art"²¹.

Deletion is not the only necessity of Modern reaction to beauty. The fundamental opposition is not observed with the concept of beauty and the emphasis on ugliness. The only emphasis is the predilection of necessity over beauty, which of course takes an exaggerated aspect to itself. As we have seen in previous periods of rationalism, beauty has been taken into consideration, either due to the ration (geometry, arithmetic, relevance) or due to feeling (Kant's judgement of talent), and as we will see omitting this beauty in the modern period will lead to a more widespread opposition and replacement of ugliness in the postmodern. Whereas, beauty has been known as God's characteristics in religions and practicing it has been praised and valued. Of course, the position of need of beauty in Maslow's Pyramid, which represents human needs and the hierarchy of the tendencies to their supplement, shows that beauty has a higher place than primary and physical needs, which denotes the difference of its qualities with other needs.

Generally, it must be mentioned that modern period indicates many conflicts and contradicts, but the major role of rational soul must be accepted. Therefore, in philosophy and some other advanced arts, such as painting, main oppositions or distinctions and the closure to animalistic and herbal soul is seen. Moving from realism to impressionism, expressionism and eventually surrealism is a smooth movement from rational soul to reciprocal human feelings, which are placed between rational soul and instinct and animalistic souls. On the other hand, the same look to human as a being who has only physical needs decreases his perception to animalistic and herbal degree.

Postmodern Period:

Postmodernists believe that generality-orientation leads to authoritarianism and therefore we must try to protect the cultural, ethical, political, lingual, and artistic diversities. The purpose of teaching in Postmodernism is criticizing the dominant thoughts over modernism and the unachieved promises of enlightenment²². On one hand, modernists e exterior reality, which empowered the interior approaches especially human's unconsciousness. On the other hand, the upheavals of the science and theory world simultaneously disappointed human from his positive optimism. So that they are assure of the humane weakening of the enlightenment by three main strikes, Galileo's explorations which extricated human from the center of existence, Freud's unconsciousness that choke Descartes's rational and "thinking self" under the unsatisfied needs and loose instincts and eventually the evolution theory of Darwin which introduced the creation as non-purposeful and the human being as more subsidiary than before²³. There are other interpretations as well:

18 Amir Masoud Banie. West Architecture, Origins and Concepts, P. 305.

19 Mark Jimenez. What is Aesthetics? P; 283.

20 Helen Gardner. Art over Time, P. 673.

21 Amir Masoud Banie. West Architecture, Origins and Concepts, P. 277.

22 Mark Jimenez. What is Aesthetics? P: 94.

23 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 400.

Marx, Nietzsche, and Freud, "the theorist of capital and class distinctions", "Messenger of God's death", and "father of psychiatry" try to find the hidden mechanism of the world upheavals. In all the cases, the purpose is to reveal the hidden powers which are only hidden and suppressed in appearance²⁴.

But in these periods, major upheavals happened in art and beauty criteria, the superiority of Hegel's aesthetics over Kant's. Kant believed in "form" away from science and practice areas in art and Hegel discusses about the relation between form and content²⁵.

Therefore, in general, the main philosophical upheaval and, in particular, the philosopher's theories in this period and other periods appear in arts like architecture. Events that have happened rarely in painting and other advanced arts.

Nietzsche is a scientist who in the fields of art and beauty emphasizes on physicality and chemical and biological processes of neurons against the spiritualist Platonism²⁶. He mentions ecstasy and mirth in artistic creation which originates from Dionysus Approach, who is the god of musical rut, cheerful lyrics, and remiss and full of lunatic sexual actions and impudent feasting and drinking celebrations²⁷, in ancient Greece, against the Apollonian approach, who is the god of light and symbol of beautiful appearance, desired forms and ideal perfection²⁸. Nietzsche's name, except Dionysus, is related strongly to nihilisms. He believes in the end of hope for future and stoppage of history's forward movement and orbit around itself²⁹.

Heidegger's writings in the first half of twentieth century is a sample of political circle and states his opposition to the modern art³⁰. He believes in the destruction of honorable emphasized on mentality of human cognition and its importance by denying the fixed and exterior reality, which empowered the interior approaches especially human's unconsciousness. On the other hand, the upheavals of the science and theory world simultaneously disappointed human from his positive optimism. So that they are assure of the humane weakening of the enlightenment by three main strikes, Galileo's explorations which extricated human from the center of existence, Freud's unconsciousness that choke Descartes's rational and "thinking self" under the unsatisfied needs and loose instincts and eventually the evolution theory of Darwin which introduced the creation as non-purposeful and the human being as more subsidiary than before³¹. There are other interpretations as well:

Marx, Nietzsche, and Freud, "the theorist of capital and class distinctions", "Messenger of God's death", and "father of psychiatry" try to find the hidden mechanism of the world upheavals. In all the cases, the purpose is to reveal the hidden powers which are only hidden and suppressed in appearance³².

But in these periods, major upheavals happened in art and beauty criteria, the superiority of Hegel's aesthetics over Kant's. Kant believed in "form" away from science and practice areas in art and Hegel discusses about the relation between form and content³³.

Therefore, in general, the main philosophical upheaval and, in particular, the philosopher's theories in this period and other periods appear in arts like architecture. Events that have happened rarely in painting and other advanced arts.

Nietzsche is a scientist who in the fields of art and beauty emphasizes on physicality and chemical and biological processes of neurons against the spiritualist Platonism³⁴. He mentions ecstasy and mirth in artistic creation which originates from Dionysus Approach, who is the god of musical rut, cheerful lyrics, and remiss and full of lunatic sexual actions and impudent feasting and drinking celebrations³⁵, in ancient Greece, against the Apollonian approach, who is the god of light and symbol of beautiful appearance, desired forms and ideal perfection³⁶. Nietzsche's name, except Dionysus, is related strongly to nihilisms. He believes in the end of hope for future and stoppage of history's forward movement and orbit around itself³⁷.

Heidegger's writings in the first half of twentieth century is a sample of political circle and states his opposition to the modern art³⁸. He believes in the destruction of honorable exterior reality, which

24 Ibid. P: 376.

25 Mark Jimenez. What is Aesthetics? P: 244.

26 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 279.

27 Ibid, P: 347.

28 Mark Jimenez. What is Aesthetics? P: 239.

29 Ibid.

30 Ibid, P: 242.

31 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 400.

32 Ibid. P: 376.

33 Mark Jimenez. What is Aesthetics? P: 244.

34 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 279.

35 Ibid, P: 347.

36 Mark Jimenez. What is Aesthetics? P: 239.

37 Ibid.

38 Ibid, P: 242.

empowered the interior approaches especially human's unconsciousness. On the other hand, the upheavals of the science and theory world simultaneously disappointed human from his positive optimism. So that they are assure of the humane weakening of the enlightenment by three main strikes, Galileo's explorations which extricated human from the center of existence, Freud's unconsciousness that choke Descartes's rational and "thinking self" under the unsatisfied needs and loose instincts and eventually the evolution theory of Darwin which introduced the creation as non-purposeful and the human being as more subsidiary than before³⁹. There are other interpretations as well:

Marx, Nietzsche, and Freud, "the theorist of capital and class distinctions", "Messenger of God's death", and "father of psychiatry" try to find the hidden mechanism of the world upheavals. In all the cases, the purpose is to reveal the hidden powers which are only hidden and suppressed in appearance⁴⁰.

But in these periods, major upheavals happened in art and beauty criteria, the superiority of Hegel's aesthetics over Kant's. Kant believed in "form" away from science and practice areas in art and Hegel discusses about the relation between form and content⁴¹.

Therefore, in general, the main philosophical upheaval and, in particular, the philosopher's theories in this period and other periods appear in arts like architecture. Events that have happened rarely in painting and other advanced arts.

Nietzsche is a scientist who in the fields of art and beauty emphasizes on physicality and chemical and biological processes of neurons against the spiritualist Platonism⁴². He mentions ecstasy and mirth in artistic creation which originates from Dionysus Approach, who is the god of musical rut, cheerful lyrics, and remiss and full of lunatic sexual actions and impudent feasting and drinking celebrations⁴³, in ancient Greece, against the Apollonian approach, who is the god of light and symbol of beautiful appearance, desired forms and ideal perfection⁴⁴. Nietzsche's name, except Dionysus, is related strongly to nihilisms. He believes in the end of hope for future and stoppage of history's forward movement and orbit around itself⁴⁵.

Heidegger's writings in the first half of twentieth century is a sample of political circle and states his opposition to the modern art⁴⁶. He believes in the destruction of honorable Achieving the creation of situations which interrupt traditional and retrospective aspects of our society and simultaneously, reorganizing these elements in a completely free and optional method⁴⁷.

In rationalist critics, the issues of beauty and "the sublime" (against beauty) stand out again and people like Eisenman gain an architectural expression in the Deconstruction theories. Also the view of Widlar about the "the strange matter", which has a phenomenologist origin, makes an obvious and palpable relation with Psychiatry and unconsciousness of Freud. The disintegrated and broken body is an image of the thought of progress of human's disturbance, which plays a very important role in the deconstructive architecture⁴⁸. Perez Gomez, another architecture theorist, who believes in body resurrection, says that our body has always been perceived with tools⁴⁹. Chumi also talks about body's absence and uses terms, such as reaching higher than rational borders, revealing the absurdity, impracticality of and excessive desire-orientation of the space⁵⁰. Chumi with the essay of "Pleasure of Architecture"⁵¹ and Derrida with "The Desired Architecture"⁵² in the article title state their own view. It is obvious that we are facing the reappearance of instinct suppression of Freud, nihilism, and bodily approach of Nietzsche.

Feminism, which has been mentioned in contemporary periods in some samples of architecture, including body-orientation, originates from Marxism and Freudian suppression theory.

About the dominant aesthetics approach in postmodern period, we should say that ignoring beauty in modern period, which was designated to science in older rational periods, and to God and sublime world in spirituality-orientation periods, has turned into a conflict with beauty. The modernist experience of omitting beauty is replaced by the sublimity matter, which of course does not reference to the celestial sublimity. The sublimity matter is in contrast with beauty and by a Freudian view, tries to escape its

39 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 400.

40 Ibid. P: 376.

41 Mark Jimenez. What is Aesthetics? P: 244.

42 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 279.

43 Ibid, P: 347.

44 Mark Jimenez. What is Aesthetics? P: 239.

45 Ibid.

46 Ibid, P: 242.

47 Ibid.

48 Muhammad Zeimaran, Phenomenological Essays on Art and Beauty, P. 393.

49 Relativity, Kate. Postmodern Theories in Architecture, P. 53.

50 Relativity, Kate. Postmodern Theories in Architecture, P. 44.

51 Ibid.

52 Relativity, Kate. Postmodern Theories in Architecture, P. 100.

suppressing domination and in Derrida's, it is the escape from the presumption of beauty's predilection over ugliness.

Other types of architecture also stand out in the extremity periods, which referring to their collection is out of the current investigation's limits. Here, architectures which majorly have advanced modernistic approaches and by an emphasis on technology, with or without considering the environmental issues, follow the welfare and physical ease of the users, are the reminders of rational soul discussed in modern period. But momentary infatuation, feelings, and emotions have some serious references to the highlight of the animalistic souls in first case and to herbal souls in second case against the technologic ability and emphasis on welfare brining.

Postmodern periods are a confrontation of struggle among the quadruple realms and mainstream oppositions. Separation from rationality and humanism of enlightenment and modernism has been ever-increasing, some of the philosophical theories and movements of the past are also turned into popular movements of architecture. The majority of them stand against rationalism. However, this opposition is not in the form of return to the spiritual soul; but it is due to the emphasis on excitements, suspensions, and metamorphosis which happens in facing architecture products, and as approaches and theories also show, refers more and more to the animalistic and herbal souls.

Digital Period:

The recent type of architecture which has had increasing development and acceptability today, due to the spread of virtual and electronic capacity of human, is digital architecture. This architecture, exact recognition of whose characteristics is out of the current study limits, has two characteristics in terms of our study subject. Firstly, considering the importance of science and technology, i.e. arithmetic and software capacities, refers to the rational soul and is more or less in line with modernism approach. Secondly, the existence of complexities and span of architecture concepts in the contemporary period, which considers various items, including intricate aesthetic issues. In a way that different experts are trying to find ways in order to digitalize the human sensory or aesthetic data and in this method, skillful architects work in sections separate from software and perform their aesthetic view without considering other data.

The important and thinkable subject here is considering the investigated process of reappearance of human's quadruple realms during the history of art and the available capacity of digital architecture in order to enter the data which is according to goal and plan. Even if this matter is not considered and appreciated internationally, it can be scrutinized and studied in our country in order to conduct the favorable and appropriate architecture according to religious and national culture. Currently this logical process is managed more than anything according to emotions and feelings, which are majorly mania and metamorphose against the virtual space and software power and besides considering the welfare and physical ease of users, it indicates animalistic and herbal souls.

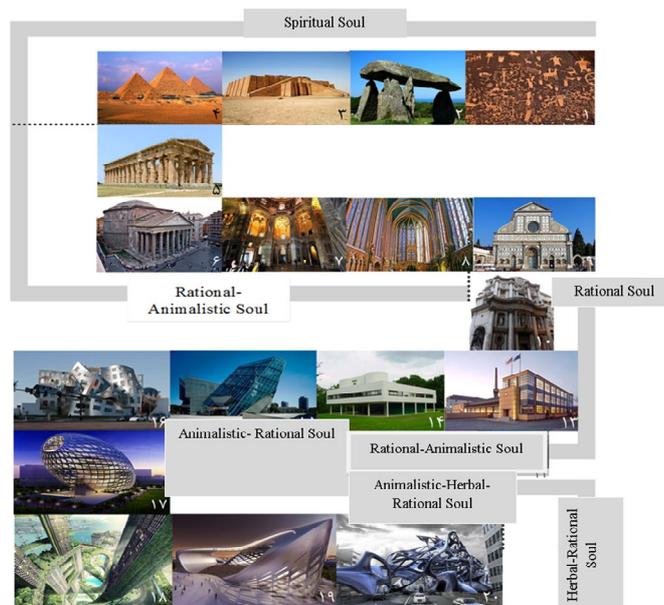


Figure 1: The Investigated Historical Process of Universal Architecture in Research of Subjective Realms:

Analytic Investigation:

During all periods of human's life, as it is expected and is natural, all realms of soul have a place and expression and since human always have them all, these souls are expressed in every product of his thought and hand. But the very important issue and the reason of more highlighted expressions of any soul and the necessity of the current study is the existence of a continuous circle between human's insight and external environment. Anything that becomes important and is highlighted inside human will appear by means of his expression, in the environment which is made by him and will gain a much more important place or in his relation with natural environment, will draw more attention to itself. This process which has turned into material is reconceived by the human ability of conception and changes his insight's relations and interior importance and priority. This is why we emphasize much on the crystallization process of quadruple souls and in the meanwhile, we can discover the interior human upheavals from the exterior expression and find out the affecting process of these exterior factors in his future insights.

Crystallization of one of the affected souls affected by exterior forces which were investigated throughout the history of western thought and art is mainly unconscious until the Renaissance period, and in the postmodernist periods it enters unconsciousness again, while in the periods of rational soul importance, it has a conscious aspect. As it is clear throughout the political, social, economic, cultural, and artistic history in history and contemporary periods, the reaction toward moods and priorities in one period always leads to turning from it or practicing its opposite in the next period. These upheavals can be known as originating in change of approach and highlight of one of the quadruple souls in each period and as a reaction to the previous period. These souls reflect human identity in each period. Of course, it is considerable that this effective role of reaction is excessive in western civilization and must be investigated separately in other civilizations and cultures.

Postmodern periods are very important and rich periods of the identity expression of human. We face some main returns to each quadruple soul simultaneously, which the pluralist thought provides its possibility. However, among this "complexity and contrast", we can find out the axial role of animalistic and herbal souls, by looking at the expressions which are mostly investigated or in other words, more works are conducted in order to make them acceptable.

CONCLUSION

The human quadruple souls, in various periods of human life's history, are expressed in various types in art and especially architecture. In art and architecture of primary periods, the spiritual soul has primary and almost absolute expression, because almost all of human's "artistic works" are done in line with his beliefs and thoughts and are full of his belief in a metaphysical force. With the progress and emergence of the discussed civilizations, this matter changes in form, but it is still the main expression of human's spiritual soul and the major product of architecture in these civilizations is temple. In the golden ages of Ancient Greece, the human's rational soul becomes the axis and much attention is given to thinking and learning. By passing through Pre-Christian period to the Christian era which is clear and readable in known samples of Byzantine civilization, the return to spiritual soul has happened and all the human life's aspects are interpreted in the template of the existence of one and only God. The role of religious arts will be highlighted. During the whole of Christian era in Europe, this belief also undergoes so many changes affected by political, economic, and social conditions, which in reaction to the exterior induction is gradually replaced by rational soul, a tendency which is readable and understandable despite the standard idea in the last era of the Middle Ages. Renaissance or awakening in the last era of this period happens as a return to the values, including rationalism and rationalism of the Ancient Greece. In the enlightenment era, this humanism has more possibility than ever to be shown, even though some plants of its weakening presumptions are also growing. Modern periods are the most discussed and well-known periods of humanism and scientific positivity, i.e. the domination of rational soul, but in terms of advanced theory and arts, other seeds are planted. The planted seeds lead to the tendency toward animalistic and herbal souls and in postmodernism or contemporary periods gain a very highlighted and discussed expression. What is more important than the mere expression of each of human souls in each period is the process and order of the upheaval among them. In such a way that today we need more attention and thinking about architecture in our country. Reflection on blind conformity or reconsideration and or at least reflection on repetition of patterns that represent values with determined roots and principles. In digital architecture, there is the possibility of emergence and study of a very various kinds of human values and tendencies which offer both risk and opportunity, which seem to be the most widespread field of architecture in the near future.

REFERENCES

1. Banie Masoud, Amir. (2012). *West Architecture, Origins and Concepts*. Tehran: The Art of the Century Architecture Publishing, 2012.
2. Berman, Marshall. (2010). *Modern Experience*. Translations of Murad Farhadpour. Tehran: The New Design Publishing.
3. Jimenez, Mark.(2011) *What is Aesthetics?* Translations of Mohammad Reza Abolghasemi. Tehran: Fish Publishing,.
4. Schultz, Christian Norberg.(2007). *Meaning in the West Architecture*. Translations of Mehrdad Yumi Bidhendi. Tehran: Academy of Arts Publishing, 2007.
5. Zeimaran, Muhammad. *Phenomenological Essays on Art and Beauty*. Tehran: Association Publishing, 1998.
6. Kuklmans, Joseph. *Heidegger and the Arts*. Translations of Mohammad Javad Safian. Tehran: Academy of Arts Publishing, 2003.
7. Gardner, Helen. *Art over Time*. Translations of Mohammad Naghi Faramarzi. Tehran: the look Publishing, 2012.
8. Relativity, Kate. *Postmodern Theories in Architecture*. Translations of Mohammad Reza Shirazi. Tehran: Reed Publishing, 2007.
9. Noghre Kar, Abdul Hamid. (2008). *An Introduction to Islamic Identity in Architecture*. Tehran: Publishing of the Department of Housing and Urban Development: The Office of Architecture and Urban Design. Designs and publishing of Sima Message, Inc., 2008.