



The Influence of Globalization on Distracting Traditional Aesthetic Values in Old Town of Erbil

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ABSTRACT

Aesthetics as a discipline was originally part of philosophy and cosmology, primarily it was used to create a holistic picture of the world. Throughout history, subject and tasks of aesthetics as a discipline have been changing in different historical, cultural, religious and artistic discourses, nature and the beauty of objects intentionally produced by man, but doubts in division of aesthetic experiences in comparison to these variants of beauty. One of the cities where started to rebuild in North Iraq after the Saddam Hussein s regime was Erbil. This fact has evidently started to come out as a problem of urban conservation that results in the loss of architectural and social values of the historical settings. New building in a historical settlement is an urban conservation problem that forms out a methodology of analyzing and evaluating the existing built fabric with a typological study, making an interpretation of it commenting on the legal regulations and introducing new principles that are based on the synthesis of the past and today for providing historical continuity and preserving urban identity despite the continuous change. The study revealed that by using local and traditional elements in modern architecture there is a possibility to protect historical building.

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1. Introduction

In the non- western context, there always has been a dilemma between "who we are" and "who we should be". One could say "between tradition and modernity". (Puja Nanda, 1995).

Various ideas can be given about the concept of globalization and the term globalization has been restricted to economic activities but however it is a multi-faceted concept. Not only is globalization related to economic activities but also extends to incorporate other aspects such as political, socio-

cultural, technology, media, culture and as well as biological aspects such climate change. This therefore has poses both opportunities and adverse effect to aesthetic values. Though the nature and magnitude of effects of globalization on aesthetic values vary whether negative or

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positive, they hinge on the prevalence or extent to which a nation has been exposed to globalization. Insights provided by Pohl (n.d) revealed that globalization is positively associated with modernization which has a strong potential to change cultural values. The change in cultural values is brought about by changes in taste and preferences as they shift towards international products. Thus aesthetics values are likely to change in favor of international products, views and life styles. Contrasting ideas were however given by Villaincourt (2007) showed that deeply rooted cultures such as the Chinese, Arabic and Islamic and their associated aesthetic values are not easily affected by globalization. This shows that there is no consensus about the impact of globalization on aesthetic values. The idea is how to explain narratives of each society through their architecture increase aesthetical value of it. This study therefore attempts to examine the influence of globalization on distracting traditional aesthetic values in relation to Erbil.

The theme of this research deals with the distinguishing and analyze of traditional and modern characteristics in some cultures in the whole globe then focused on the old town of Erbil. The aesthetic concept and practices of any cultures yesterday is a kind of critical attitude toward creating various method of designing in future. This analysis was to evaluate negative impacts on the modern architecture in relation to the local culture, religion and environment. The case study was selected areas influenced by the development of modern buildings in Erbil city, as one of the ancient cities in Middle East. The research was to know how the modernity has influence on aesthetic of traditional buildings and damage their identity in there.

The conceptual framework of this study is based on the diagram shown in figure 1. It can be noted that the effects of globalization on aesthetic values depends on whether globalization is or not compatible with tradition. Foremost, it can be noted that globalizations is as a result of events or activities which can either be spectacular or non-spectacular. Thus the adoption, implementation or importation of these spectacular activities or events results in globalization. The effects of

globalization are categorized on the basis that they are compatible or not compatible with tradition. However, irrespective of the level of compatibility, there is always social understanding and interpretation that is derived from globalization. It is the resultant outcome of social understanding and interpretation of globalization that poses effects on aesthetic values. Society then perception of the town is therefore influenced by the effects of globalization on aesthetic values. Such effects can either bring positive or negative distractions on people's perceptions. The difference between the left side and the right side of the diagram rests on the impact of globalization, that is, whether it is compatible or not compatible with tradition. The other main problem which globalization is that it can negatively distract the aesthetic value of traditional spaces when it is not compatible with traditions in the eye of spectacular. Then as the solution it can conserve aesthetic value of traditional spaces by appropriate globalization in the same time with the traditions.

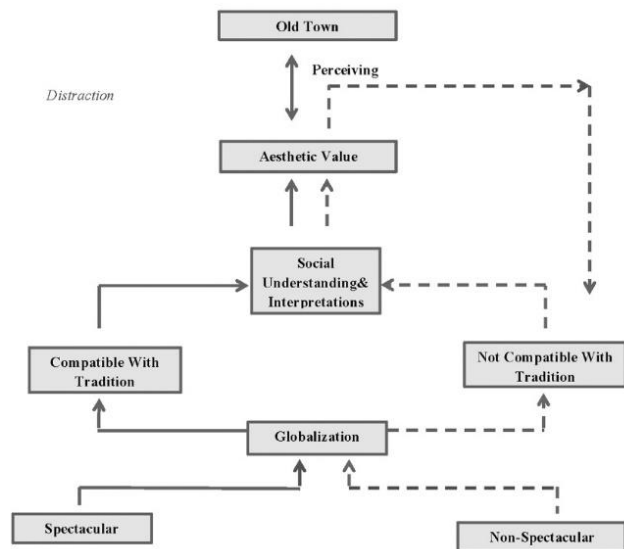


Figure 1. Conceptual Framework of Globalization Effects on Traditional Aesthetic (Developed by Author).

The main objective of the study is to examine the influence of globalization on distracting traditional aesthetic values in relation to Erbil. Other objectives of the study are;

1. To analyze the nature and extent to which globalization is influencing aesthetic values in Erbil.

2. To identify strategies that can be used to harness the benefits offered by globalization without compromising the aesthetic values in Erbil.
3. To analyze the effect of using foreign elements or another cultural methods on losing aesthetical value of historical settlements?

With regards to the above mentioned objectives the study will therefore strive to answer the following research questions;

1. What is the influence of globalization on distracting traditional aesthetic values in relation to Erbil?
2. What is the nature and extent to which globalization is influencing aesthetic values in Erbil?
3. What strategies can be used to harness the benefits offered by globalization without compromising the aesthetic values in Erbil?
4. What is the effect of using foreign elements or another cultural methods on losing aesthetical value of historical settlements?

In order to the above questions, we can argue that if various natural environments, cultural principles and moral foundations are taken into consideration in each culture then a different aesthetical value will be produced and it will give identity to each culture. Aesthetic of architecture loses its value while memory originality and traditions will not consider. Architecture is the carrier of culture. Through architecture it's possible to measure many things about a culture, such as lifestyle, artistic sensibilities and social structure.

Big explosion in modernity sometime deformed the aesthetic of architecture in some cultures. To give the identity of architecture in each culture their nature and way of life especially before industrial revolution could be take into account, then aesthetical value of their architecture will appear.

2. LITERATURE REVIEW

2.1 Traditional Architecture

Traditional architecture can be defined as a building strategy that utilizes certain cultural symbols of particular people in a given place (Marc Antonio, 2015). Traditional architecture can be decomposed into classical architecture and

vernacular architecture. The value of traditional architecture lies in the fact that it is recognizable and has a greater ability to communicate substantial information especially cultural values. On the other hand, modern architecture refutes the idea of traditional architecture communicating information. Modern architecture is based on the belief that emotional responses can be stimulated without using any content and that anything that is not permanent cannot learned from previous generations or be utilised in educating future generations (Marc Antonio, 2015).

Allsopp (1977) in the book (A Modern Theory of Architecture), defined vernacular architecture as a branch of traditional architecture that promotes humble causes of the society. According to Rapoport (1969) the monument- buildings of the grand design tradition- are built to impress either the populace with the power of the patron, or the peer group of designers and cognoscenti with the cleverness of the designer and good taste of the patron. The folk tradition, on the other hand, is the direct and unself-conscious translation into physical form of a culture, its needs and values – as well as the desires, dreams, and passions of a people. It is the world view writ small, the "ideal" environment of a people expressed in buildings and settlements, with no designer, artist, or architect with an axe to grind (although to what extent the designer is really a form giver is a moot point). The folk tradition is much more closely related to the culture of the majority and life as it is really lived than is the grand design tradition, which represents the culture of the elite. The folk tradition also represents the bulk of the built environment. (Rapoport, 1969; 2)

Vernacular architecture is a generalized way of design derived from folk architecture. It may be seen as the development of the "natural" architecture of a region which is definable in terms of climate, culture and materials. Of its own nature, however, vernacular architecture is limited to that which can properly be expressed 'in the vernacular'. It can be used for spiritual, monumental and utility buildings but limits of propriety are set taste and judgment. Scale is a crucial factor. Vernacular architecture is congenial to people and sympathetic to environment. (Allsopp, 1977; 8)

2.1.1 Aesthetic of traditional architecture

The aesthetics of traditional spaces was in their own places before industrial revolution when the size of buildings were regular, in human scale and closed to each other, the buildings were more sustainable. They constructed to compatible with environment, the local and natural materials were used. Industrial revolution distracted the cities when it randomly distributed inside the big cities it damaged the identity of those cities which have rich histories and traditions then affected the aesthetic value of originality. All those have influence on theorists and scientists to rethink and redesigning new urban fabrics by refusing all old spaces and traditional objects and making new rules to control on urbanization development process that was known as modernism. This modernism had no exact solution even it damaged more the cities.

2.1.2 Traditional Aesthetic Values in Diverse Cultures

The local architectural identity of any particular society is an important life container which reflects among other its cultural values and meanings that evolve over time. Different aesthetic values are found in varied cultures around the world that have been formed by various natural environments, cultural principles and moral foundations, In the study we are going to define traditional art in diverse cultures in the globe.

In India, art and relationships between the physical and the spiritual states are manifested in many types of expression including painting, sculpture, literature, dance, Architecture and music. In India, aesthetic value has evolved through interpretation and representation of spiritual and religious iconography. (Puja Nanda, 1995)

In Chinese history, aesthetics were a more intellectual continuation with thinkers like Confucius dedicating himself to the study or art and human nature. As a result, classical Chinese art occurs largely independently of the philosophy of aesthetics and religion. In Western churches, the aspiration for heaven was often symbolized by a stretching vertical tower, and since the nearest Chinese equivalent was the pagoda, the resulting form of Saint Joseph's Cathedral would have appeared as a logical synthesis and many of their

buildings have been influenced by their old paintings.

In Islamic art traditions, there is a long running debate about producing representational art. Those opposed to the artistic expression of natural forms argue that, since God created all things perfectly, human imitation is weak and offensive. As a result, most works of Islamic art are non-representational, including mosaics, mosques, and calligraphy.

In contrast with Islamic, in many **western** traditions creating imitations of Gods creations was viewed as homage and warship. (Paul Ford, 2009)

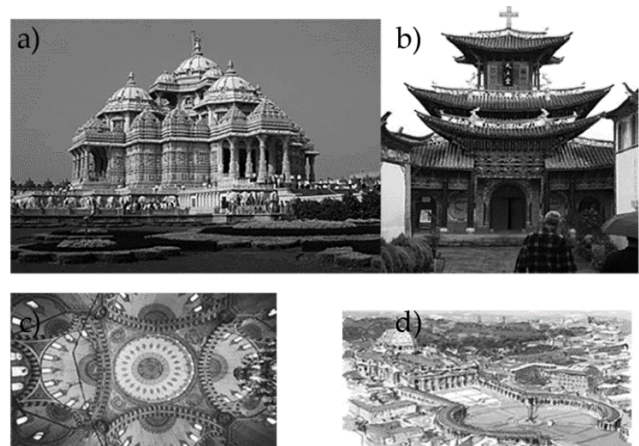


Figure 2. a) Famous Akshardham temple in Delhi, b) Cathedral of the Sacred Heart at Dali. c) Non-representational art in Islamic culture. d) St. Peter's Basilica, Vatican.

Overall, the following table reveals Aesthetic characteristics of diverse cultures in a traditional architecture. It also reveals common indicators of Islamic, chines and western architecture from aesthetic point of view.

Table 1. Aesthetic characteristics of diverse cultures in a traditional architecture (Shokrpour and Fahherian, 2015; Zhiping, n.d; Dinstict Build, n.d)

Traditional Aesthetic Indicators			
Islamic	Chinese	Western	COMMON INDICATORS
Symmetry	Concepts of bilateral asymmetry	Inspired by function	Symmetry
Scale	Enclosure	Imitation and Repetition	Human Scale
Frequency	Hierarchy	Baroque envelop, Fair Places	Ornaments
Proportionality	Horizontal emphasis	Face to the sun	Sustainability
Equilibrium and Similarity	Cosmology	Wood, Stone, Limestone materials	Local Materials
Centrality, Order	Regular layout	Use of ornaments	-
Contrast	Flexible structures (used wood ,Clay)	-	-

2.2 Aesthetic of Modern Architecture

Continuous technical progress in science and technology and division of work introduced new dimensions to the social life and a permanent change to the customs and traditional cultures, in parallel it is resulting from political tensions and social conflicts. Hence, the modernity is not the technological and scientific revolution; it is a game to include it in the scenery of life and daily social dimension (Afaya, 1998). Modernization theory according to Habermas is an analysis and evaluation of modern forms of social life. Habermas explains that modernity is more than a period. It indicates the social, political, cultural and psychological conditions that arise from certain historical procedures. Modernity in this sense is related to, but distinct from, the various aesthetic works and styles that fall under the label 'modernism' (Finlayson, 2005).

On the other hand the historical analysis of Habermas's point of view indicated that, modernization directs to the release of subjects from traditional roles and values and to their expanding dependence on communication and discourse to correlate actions and formulate social order (Finlayson, 2005). Modernity is an era of continuous transformation that affects all characteristics of knowledge. Modernity is not a concept but rather a statement classification. It's a story that specifies historical transformation across the range of disciplines, periods and locations (Simon, 2005). After industrial revolution large number of new countries had been established by major powers without considering the populations

ethnic and cultural backgrounds. It was one of the most historical events that had changed the world's history and established a new basis for transforming local architectural heritages for the earth's nations. But since the new borders didn't consider the cultural and ethnical borders of the people, the new architecture has been created by the new imposed realities.

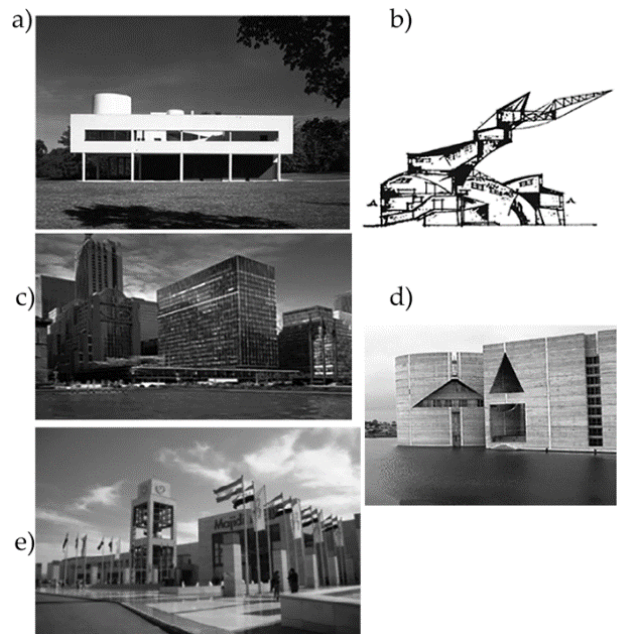


Figure 3. a) Modern Architecture, France, Le Corbusier, Villa, Savoye. b) Avant-garde in Russia, Nikolai Ladovsky . c) Lever House in New York - 1951.d) Louis Kahn National Assembly Building, Dhaka. e) Modern Commercial Building in Erbil.

2.2.1 Aesthetic in Modernity

The term 'modern architecture' has more than one meaning. It can be understood to refer to all buildings of the modern period regardless of their ideological basis, or it can be understood more specifically as an architecture conscious of its own modernity and striving for change. It is in the latter sense that it has generally been defined in histories of contemporary architecture, and the present book follows this tradition. Already in the early nineteenth century, there was wide dissatisfaction with eclecticism among architects, historians, and critics. This well documented attitude justifies a history of modern architecture concerned primarily with reformist, 'avant-garde' tendencies, rather than one that attempts to deal with the whole of architectural production as if it operated within a

non-ideological, neutral field. It is in the space between the idealist utopias of the historical avant-gardes and the resistances, complexities, and pluralities of capitalist culture. Though not attempting to be in any way encyclopedic, the narrative follows an overall chronological sequence, and tries to be, perhaps, less certain in its outcome and less triumphalist than those of most previous histories of modernism. The Modern Movement was both an act of resistance to social modernity and an enthusiastic acceptance of an open technological future. It longed for a world of territorial and social fixity, while at the same time embracing, incompatibly, an economy and technology in changing. It shared this belief in a mythical 'third way' between capitalism and communism with the Fascist movements of the 1930s, and though it would be completely wrong to brand it with the crimes of Fascism, it is surely no accident that the period of its greatest intensity happened together with the anti-democratic, totalitarian political movements that were such a dominant feature of the first half of the twentieth century. Nowadays postmodern has attempted to bring back the traditions in old town and conserve it with modernism.

2.2.2 Modern Aesthetic Value in Diverse Cultures In west

Modern architecture started after 1920 with using steel and concrete as material and cubic simple shapes they rejected traditional neoclassical architecture especially the ornaments became the crime in modern architecture.

The diversity of artistic movements that characterized the pre-revolutionary avant-gardes **in Russia**, The first time modern methods of skyscraper construction were implemented presenting the historian with a bewildering array of acronyms. Support for the revolution came from all artistic factions, including the most conservative, each faction identifying with its aims. For those avant-garde artists and architects who joined the revolution, the Utopian fantasies of the period before the First World War seemed about to become a historical reality. The revolution released an explosion of creative energy, in which the paths opened up by the pre-war European avant-gardes

were redirected towards the achievement of socialism.

In America the modern upheaval followed Europe, the main aesthetic elements were lightness, and transparency which using glasses were became common especially in skyscrapers. The first high-rise office building by SOM was Lever House in New York (1951). This was one of four American buildings which were the first to realize Mies van der Rohe's and Le Corbusier's pre-war visions of the glass skyscraper.

Bangladesh Where secondary spaces are grouped round a central volume, as in Byzantine and centralized Renaissance churches. (Alan Colquhoun, 2002)

The modernity **in eastern countries** reflects a direct influence by the Western Architecture. Modernity in Iraq as particular area in east was founded in 1921 after collapsing the Ottoman Empire. It has applied central decision making process where all town plans and development strategies had been decided by the central authorities in Baghdad. All these plans had totally ignored the local architecture of Kurdistan. The result of ignoring Kurdish architectural heritage in education and practice is the stagnation of developing a modern style of local Kurdish architecture that could support a sustainable development of the city.

The following table reveals aesthetic characteristics of diverse cultures in modern architecture. It also tried to find the common indicators of modern eastern, Russia and western area of the world.

Table 2. Aesthetic characteristics of diverse cultures in modern architecture (Shokrpour and Fahherian, 2015; Zhiping, n.d; Dinstict Build, n.d)

Modern Aesthetic Indicators			
Eastern	Russia	Western	COMMON INDICATORS
Symmetry	Hierarchy	Inspired by form	Symmetry
Local architecture ignored	Cosmology	Simplicity in form and design	Vertical emphasis
Imitation of Western	Steel and glass structure	Nothing to hide	Simplicity in form
Proportionality	Regular layout	Windows as design	Industrial Materials (concrete& steel)
Inspired by writings shape of Quraan	Skyscrapers	Creative open floor plans	
		Post and beam architecture	
		Recycled, Steel materials No Ornaments	

3. METHODOLOGY

This study is an explorative study that involves the comparisons of traditional and modern aesthetic values. Thus the study will employ an inductive approach that involves the use of a combination of previous studies and secondary information such as figures and pictures to reinforce obtained arguments. Theoretical and empirical gaps and findings and the developed model will therefore be used to provide answers to the research questions. Based the finding from literature review on the Modern architecture features, the following model will be used to analysis the influence of globalization on aesthetic values. As it is revealed in following figure form and elements are the most important factors on shaping the identity of architecture.

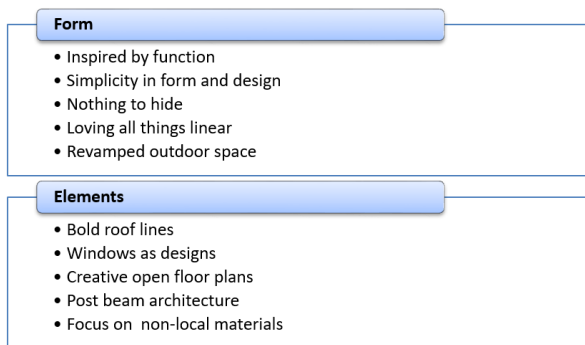


Figure 4. Modern architecture assessment model (Developed by Author).

The above features will be used to assess the extent to which traditional Erbil aesthetics values have been changed to reflect modern architectural aesthetic values, designs or architecture. Thus a close reflection or resemblance of these features entail that aesthetics values in Erbil have been significantly influenced by globalization. The decision criteria is based on the extent to which prevailing Erbil aesthetics designs are matching the above 10 features of western aesthetic characteristics.

4. Aesthetic Values In Case of Erbil

There are numerous assertions about the impacts of globalization on traditional heritages. Insights provided by Sumarni (2014) revealed that global changes have greatly disregarded historical or heritage and social values. Thus emphasis being

placed on the conservation of cultural heritages is slowly declining. Meanwhile, globalization is regarded as a source of both economic growth and development but it has imposed impacts on town planning. One of the areas under which globalization is being critiqued in Kurdistan is that most Kurdish buildings have greatly assumed western structures and designs (Bornberg, Taylor and Jaimes, n.d). It can be noted that not only does globalization increase the prevalence of office buildings, shopping malls or holiday resorts but the rate and way in which cities have been evolving. Most building features that are now being found in modern buildings have significant contrasting features with cultural values. Despite such a change in building development, modern architectural designs and buildings are still on the verge of increasing world-wide.



Figure 5. Erbil-Tradition & Globalization View (Andrew L., 2014).

4.1 Cultural Heritage of Erbil City

The city of Erbil is characterized by traditional courtyard houses known as the Citadel which is composed of about 350 medium sized houses, 500 courtyard houses and palace like structures numbering 30 in total (Novacek and Karel, 2008). The construction of Erbil City was mainly characterized by the usage of bricks and dominated by courtyard features. The buildings' roofs were made using timber joists as shown below.



Figure 6. Wooden planked ceilings (Akram and Franco, 2016).

In addition, the plastering of houses in Erbil was also done using "juss" but beautiful features and colors were also used to enhance the appearance of the houses. The most essential element in traditional aesthetic of Erbil is that floral and bright colors were dominantly used for decorative purposes. The type of the roofs of Erbil houses were designed irrespective of the number of house floors though a significant number of houses has two floors as shown below in figure 7.



Figure 7. Traditional Kurdish houses were characterized by open courtyard (Akram, Ismail and Franco, 2016).

The layout of the houses was always structured in a manner that the entrance always lead to the courtyard (Akram, Ismail and Franco, 2016). On the other hand, differences were observed in terms of the distance between upper and lower floors from the courtyard. Such differences were made so as to make a space provision for putting windows. A distance of 1-1.5 separated the courtyard from both the upper and lower floors (Akram, Ismail and Franco, 2016) and this is exhibited in figure 8.



Figure 8. Raised terrace as a common feature of Erbil houses.

Traditional aesthetic values were also observed in arcaded terraces which were vast in number and were a common characteristic in most Erbil houses. The traditional element was further accompanied by materials supplied from the Mosul such a grey marble. Moreover, the building designs followed a certain design pattern. For instance, rectangular or shaped layouts were mainly used for the layout of courtyards but the geometrical structure was based on the structure of the courtyard. Traditional Erbil houses were also characterized by a lot of windows. Such windows were important for ventilation and allowing daylight into the house and this is shown below in Fig 9.



Figure 9. Several windows for ventilation and natural daylight.

Spatial planning responsibilities were thus thrust into the hands of an 'Usta' also known as the master designer. Major limitations in traditional Erbil houses was space. This was contributed to the fact that the shape of the plot on which the houses were built also played a major role in the design structure of the building. Regular shaped plots were not suitable for building structures that had asymmetrical plans. The most notable feature of traditional Erbil houses is that they were built with an

emphasis on privacy. Doors were therefore placed in a manner that contributes to the privacy of the house.

4.2 Modern Aesthetics in Erbil City

Modern Kurdish houses have changed dramatically in terms of styles and designs and are designed by Kurdish to suit their Arabic Kurds needs, tastes and preferences. Thus building structures have greatly changed from simple structured plans to more diverse facades. Such changes can be illustrated using Figure 10. From Figure 10 it can be noted that there is a significant different in modern architectural designs that are now being developed in Erbil compared to the traditional architectural designs. Modern building designs have grown to encompass different shapes, sizes and heights. This has also been facilitated by the type of building materials that are now being used nowadays. Modern buildings are now using windows as part of the building designs compared to traditional architecture were there were used of ventilation purposes. Floor plans in modern buildings are very creative and the usage of space differs with the taste of the person though space usage is now being limited due to increase in demand and costs. Bold roof lines are now a common feature in modern architectural designs and this era of modern architecture can be known as the post beam architecture which is focusing mainly on the use of non-local materials.



Figure 10. Changes from traditional building to modern building architecture.

5. Discussion

It can be noted that there are significant differences that can be observed between traditional and modern architecture in Erbil. Foremost, it can be noted that traditional architecture was mainly based on the use of local materials while modern architecture mainly uses foreign building materials. Colors and painting were used to enhance the appearance and beauty of the building designs in traditional architecture while building designs and materials are used enhance the appearance and beauty of the building designs. Under traditional architecture, buildings are built with a specific function in mind such as privacy while modern architecture places emphasis on beauty and attractiveness. Major limitations during traditional architecture in Erbil are space related while in modern architecture they are cost related. The vertical expansion technique in traditional architecture was used to save space while in modern architecture it was used to enhance the beauty of the building structure.

Table 4. Comparison between traditional and modern architecture in Erbil (Developed by Author).

In Term of	TRADITIONAL ARCHITECTURE	MODERN ARCHITECTURE
Form	The shape of the plot influenced the size, shape and layout of the building.	Costs is the most influential determinant of the size, shape and layout of the building.
	Buildings are built with a specific function in mind such as privacy.	Function is not usually a necessity but strong emphasis is placed on beauty or attractiveness.
Environment	Buildings were not more than 3 floors and basement were important due to hot climate.	Vertical expansion is used to save space and enhance the beauty or attractiveness of the building.
	Windows were used for ventilation.	Windows were used as part of the design process.
Materials	Traditional building materials like clay bricks.	Using foreign materials like concrete.
	Building designs were made of painting and colors to enhance the appearance of the buildings.	The appearance of the buildings is enhanced by the nature of design, such as materials used, for example, glass, alucobond etc.

Thus it can be concluded that there is a significant difference in traditional aesthetic values that has been caused by globalization in Erbil City. Traditional aesthetic values have greatly shifted from traditional heritage to reflect more of the modern features in terms of both designs and materials. Further conclusions can be drawn that modern architectural designs place much emphasis on beauty while traditional architectural designs in Erbil City placed much emphasis on function.

It can be noted that buildings in Erbil are not built to reflect functions as postulated by the modern aesthetic theory but however buildings are built in relation to the environment so as to harness the benefits posed by the environment. The structuring is however mostly significantly to avoid adverse impacts posed by weather conditions such as heat waves in summer.

Building designs in the old town of Erbil are however simple in form and design. This matches the modern theory's view which contends that there must be simplicity in form and design. Simplicity in building designs has however been a prevalent case in the old town of Erbil. This entails that though this feature resembles that of modern aesthetic views, it is a strong element of traditional aesthetic designs in Erbil.

Buildings in Erbil are not developed with any emphasis to revamp outdoor space. This is because much emphasis is placed on the interior part of the building. Windows are not used as part of the designing process but are there to enhance aeration into the building. The focus is relatively high when it comes to building materials. This is because more foreign building materials are now being imported from countries such as Spain, Turkey and Italy such as glass and carbon. The floor plans in Erbil buildings are not creative as they are developed to reflect cultural tastes and preferences. Using this analysis it can therefore be noted aesthetics values have been greatly affected by globalization in the area of building materials but other areas of aesthetic values have remained unaffected by globalization because of the deep cultural and religious factors.

6. Conclusions

It can therefore be concluded that globalization has insignificantly influenced traditional aesthetics values in old town of Erbil. Also the nature and extent to which globalization is influencing aesthetic values in Erbil has grown significantly in the area of building materials. Huge amounts of building materials that are now being used in Erbil are imported and these are negatively affecting aesthetic values. Moreover, though globalization has negatively affected aesthetic values in terms of building materials and insignificantly affected other

aesthetic values, there are numerous strategies that can be used to harness globalization initiatives in architectures.

As the expected solution for our problem using the following way of design could be increase the aesthetic value of modernity within conservation of traditional aspects. The modernism could be survive and in the same time the aesthetic of traditional architecture could be protected in such ancient cities by using local and traditional elements in modern architecture. This type of designs reflected in many of famous architects for example Frank Lloyd Wright is the most famous architect who designed houses strongly influenced by the traditional architecture, This form appeared also in some works of Le Corbusier and Jeanneret in which the pitched roof and the masonry wall, outlawed in the 1920s. Yet these houses are no mere return to vernacular models; natural materials are reinterpreted in terms of Modernist aesthetics. Vernacular references are less evident in the Radiant Farm and a Village Coopératif (1934) two linked (unrealized) projects in which modern building technologies and Modernist aesthetics were applied to agriculture (Colquhoun, 2002: 137).

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