

HASSAN FATHI: AN EFFECTIVE FACET OF THE 20TH CENTURY ARCHITECTURE

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Abstract. Hassan Fathi, one of the most prominent architects of the 20th century, has a widespread impact on the He focused on the indigenous architecture of the Islamic world and the ideas developed in the Western world architecture and sustainability concerns. He is different from the other modernists in terms of dealing with the history and language of indigenous architecture. Unfortunately, in a lesser extent, there has been a focus on his architectural features and efforts to revive and revitalize indigenous architecture. This is a strong reason for performing the present When he tried to establish a relationship between architecture and research and introducing some features of his work. it from the past. This paper focuses on the richness local history, most modernists wanted to discard history and separate and complexity of Hasan Fathi's architecture and examines a wide range of his theoretical goals. Fathi's view towards modernism and international style is evaluated as critical reactions used in his works and philosophy. What The important point is the relationship between his philosophy and movements such as postmodernism, social architecture, The clear indigenous architecture, and perseverance and tendencies, such as new nativeism and terrestrial construction view of Hassan Fathi, which some people consider to be too romantic, relies on concepts that are widely accepted today. The aim of this paper is to explain the importance of Fathi's view viewin the conditions that face him with a wide - view of the 20th century architecture

Key words: Hassan Fathi, Modern Architecture, Indigenous Architecture, Regionalism, Sustainability

Introduction. Different approaches and theories are based on the explanation of architectural and cultural interaction Among them, regionalism, With regard to its various scientific procedures, it has been able to bring important issues and challenges such as the relation of native culture and global culture to architectural answers (Eyni far2009). But in the case of indigenous designers and most importantly, Hassan Fathi, the author has referred to translated books about his life and works. A limited number of researchers have researched his work. In this context, among the few Persian sources, there are native architecture books written by Adriano Alpano, building with the people of Hassan Fathi, translated by Ali Ashrafi, among other sources, Ph.D Cui Hui, Hassan Fathi's book by Seraj al-Din, Richards and Unfortunately, an article in Persian is .Rustoffer, and articles focusing heavily on native architecture and construction not written in this regard.

Hassan Fathi is one of the brightest known architects known by the theories used in Egypt, the Arab world, Africa, and the United States. Egyptian architect and constructivist professor (1989-1900), Fathi, was one of the first faces that broke modern architecture and revealed a new approach based on the forms and masses interpreted from the past (Amini2011). He strongly believed that this language could exist alongside a modern dominant language that cut off all the roots associated with the past. In addition to the tireless efforts of Fathi towards creating a traditional approach, much of his life was spent on improving the housing and living conditions of poor people, especially the inhabitants of Third World countries. Fathi's efforts were honored with numerous awards; Including the Aga Khan Prize and *Livelihood Award the Right* in the 1980s and the first gold medal at the International Union of Architects in 1984. Fathi's activities are focused on the development of modern and international architecture, as well as the development of a postmodern movement since the 1970s. his birth in 1900, Fathi was one of the architects of the younger generation of prominent figures such as Walter Gropius (1883-1869), Mies Wonderwehr (1886-1966), Le Corbusier (1887-1965), and Richard Bakmnister Fuller (1895- 1983). He is one of the most prominent contemporary architects in the field of modern architectural development, along with a number of distinguished people, including Alvar Alto (1888-1976), Louis Kahn (1901-1947) and Philip Johnson (before 1906). His professional career was with the next generation of postmodern architects, such as Charles Moore, Robert Venturi, Aldo Russki and Michael Graves.

Fathi and the ideology of the modern movement

Beyond the typology of the structure and architectural principles used in the works of Fathi, His architecture has been shaped by a conceptual framework in which he has been guided in understanding contemporary responses to environmental, urban and social conditions. In fact, the Fathi Approach is the translation of the common language of Fathi's vision is to develop a useful .modern architecture into a social issue which is available, honest and economical and lasting architecture in order to shape the lives of people and understand their sense of identity. He believed that the more people contribute to creating the environment around them, they will be physically and physically more healthy.

This point of view is considered as the basis of his architectural beliefs (Richards, 2007: 10).

The most important role of Fathi in discussing the development of the twentieth century architecture is his consistent opposition to the international style and the phenomenon of universality in architecture. Fathi acknowledged that the architects of the twentieth century were incapable of responding to the demands of the environment of a specific region and He believed that the response to these needs was to recreate the forms and methods of construction redefined and derived from the features of that area. Fathi honored the rooted architectures in one place and according to the culture of

that region and he puts it in the opposite direction to an internationally-based import-based architecture that is rooted in common technology, not in common humanism. The way in which Fathi introduces inadequate modern-day ideology in meeting human needs has attracted the attention of architectural professionals and architects around the world. Considering the relationship of modernist solutions to the issue of world development, Fathi not only devoted his attention to these solutions, but also sought more international attention to the larger environmental, social and cultural issues required to be studied in the 20th century architecture. In fact, Fathi's architectural voice was a concern of a large number of people regarding the issue of Western modern architecture, which eventually remained alien and irrelevant. The concepts proposed by Fathi provided the ground for many criticisms. But the characteristics of these criticisms, in turn, show the importance of Fathi's ideology and thinking towards the architecture of the twentieth century. Among these critics Eo-Caltermann can be named, who believed that today no one can create architecture on the basis of an art (Kultermann, 1976). Moshe Safdie dismissed Fathi's views on the use of indigenous materials and traditional methods of using modern technology as the answer to housing problems in cities and towns (Safdie, 1975: 6). Another aspect of Fathi's critique was James Richards' attempt to introduce him as a hidden modernist. Although Fathi doubted the ideology of the modern movement, Richards believed most of this doubt was due to the "over-reliance of Fathi to change the process of architecture to improve the human condition, especially the poor." Richards stated that when the main concern of Fathi was to improve the living conditions of the poor, the main concern of the modernists was to promote the quality of the urban environment. Richards' argument was that modernists sought to achieve their goals using fresh and up-to-date resources and such a philosophy required the complete breakdown of relations with the past. This is while Fathi has always emphasized the continuity of the relationship with the past and the modeling of traditional architectures. However, the modernist view of interrupting relations with the past has led to great disasters in the context of the relationship between architecture and the people (Richards, 2007: 10). In fact, Richards believes that common social goals are equivalent to the architectural dimension of it. However, Fathi completely dismisses this separation between architectural and social arenas. Although Fathi agreed with this modern position that "architecture can improve the quality of life of people", He always chose the starting point as a way of life for the people who tried to help them. Richards believed that not only Fathi's goal was in line with the pioneers of the modern movement, but also illustrated his method by expressing form, material, and structure along with the path of modernism. James Steele called this claim "unthinkable" to Richards, because Fathi has always rejected the foundations of modernism and international style (Steele, 1997: 183). In fact, in the face of the interpretation of the seeming meanings proposed by Richards, he has to pay close attention to his point of view. An attempt to express the similarities between Fathi's architectural style and the founders of the modern movement can be considered as meaningless, because the style and content of these two are so independent of each other. But it is possible to find similar design issues and strategies, regardless of the external design of buildings in their work. The concept of the architectural system, which represents the basis for the creation of a satisfactory architecture, It was based on the works of Le Corbusier and Frank Lloyd Wright as well as Fathi. Both views sought a coherent collaboration between the structure and the modified form with aesthetic aspects. Le Corbusier created a modern architectural system based on the possibilities that it offered to the new building and construction. These features are well understood in the 1950's Villa Sava project, one of the most renowned houses of the modern-day movement of architecture (figure 1).



Figure 1. Villa Savoye, Poissy, Paris suburbs, 1929-30, Le Corbusier

Like Le Corbusier, Wright established a new architectural architecture compatible with the architectural system known as the "Meadow House".

In these houses, he was able to define the official

language of his architectural style. All of the features of his style of work, such as a free plan, two story houses, low-rise roofs with many prefabrications and a central chimney in his well-known design, Ruby House in Chicago, until 1909 , Is visible (figure2).



Figure 2. Ruby House in Chicago

In the 40s, Fathi sought to achieve the same knowledge in the field of independent systems and interact with a symbolic architectural system. He expanded his construction system with the help of indigenous principles of Egypt and Islamic-Arabic homes. The architectural style of Le Corbusier and Wright was to achieve the goal through standardization, which implies the separation of building elements into independent systems. It is not surprising, since then there was also somewhat independent elements, such as entrance, reception, central reception, retractable in a wall 7 and central courtyard in the homes of Fathi, which were made with the full skill, was visible (figure3).



Figure 3 *Fathi, Egypt, 19 Mit Rehan House*
(www.arch.ced.berkeley.edu/.../Default.htm)

In fact, these repetitive elements in the works of Fathi represent the native type of standardization. Undoubtedly, similarity in the design of Fathi and the founders of the modern movement has been denied due to the different content of their work.

Putting Fathi in the framework of idealists such as Wright and Le Corbusier is to some extent a reflection of some of the facts in Richards' assessments. It can also be understood that Richards felt that Fathi's share was something that modern architecture lacks. Instead, he would have kept the credibility of modern architecture and distracting the critique of Hassan Fathi's architecture as well as his views. Richards believed that the modern movement was much more inclusive than Fathi acknowledged. In fact, before considering the success of the Fathi, which is usually perceived as a light phenomenon, first, attention was paid to the content that the modern movement opposed or agreed with. Eugene Villedieu acknowledged the inability of the twentieth century to find suitable forms with the modern social, economic, and technical conditions of the modern world. He believed that these new forms could be created in the event of a return to the past world and an understanding of the principles and processes against its external influences. Hence, Violet Ludok declares a fundamental dilemma encountered by architects from the early 20th century: the need to develop an appropriate style for modern conditions. Modernist architects of the twentieth century found that tradition should not be completely ruled out, and should be used as a rich source in the creation of new forms. As William Curtis states, "It is not a tradition that is evil, but a blind, superficial imitation, and an unrelated adherence to that evil." (Curtis, 1987: 16).

In the past, each of the masters of modern architecture, including Alto and Kahn, achieved a unique style through a traditional way. This reflects the foundations that they built, and the source by which they derived their principles. However, in this context, one can identify similarities between Fathi and the architects of the modern movement in defense of the return to the first fundamental principles of architecture; but there are key differences between them. The modern movement opposed the use of technology in past buildings and accepted machine tools. This was while Fathi's work was based on traditional techniques and technology. Fathi expresses his hesitation about modern architecture in a succinct way; "Modernity does not necessarily mean vitality and changes are not always made for the sake of being better. It is not that the tradition is necessarily old fashioned and synonymous with stagnation, the social harmony tradition is personal habits and in art it has the same effect as releasing the artist from intrusive and non-essential decisions so that he can focus all his attention on critical decisions". Thus, Fathi's critique of industrialization and its accompanying forms is a fundamental critique. He simply refused to accept myths of progress and claimed that in the Third World, villagers could build a home better than any other architecture. There is no doubt that the romantic conception of Fathi from the villagers was part of his broad ideological search for national origins. His philosophy could be viewed as a source of cultural mythology wherever the rural past has been arranged, and has a special interest in it (Balazade100.2001). Modernism approved modern forms with the adoption of new ideas and discovering new ways in order to achieve universal results, while Fathi disagrees with unnecessary changes and the concept of universality. In this case, the difference between Fathi and modernism is not the use of traditional or modern forms and technology, but his belief in the exclusivity of parts of the world and the fact that architectural styles are not universally applicable can not be denied.

Middle Century Architecture of the Twentieth Century

In the 1960s, the architecture witnessed another stream of modernism and international style, with an emphasis on the importance of native architecture. The book "Architecture for the Poor" by Fathi (1973), Architectural architecture Bernard Rudovsky (1964) appeared to represent the delicate concepts of building art through the

introduction of native architecture of various parts of the world. Rudovsky believed that "Nativeism is more than a style, the code and the symbol of correct behavior are that there is nothing in the urban world parallel to it (Rudofsky, 1979: 235). Amos Rapaport in "Housing and Culture Form" defines the native architecture using its process, how it is designed and constructed" Lack of theoretical and aesthetic claims; working with the site and the wisdom of the climate; respect for others and their homes, and hence for the whole environment, human beings in a natural way, and working in the term with changes within an order" (Rapaport4.2011). This architecture is often confused with folk architecture. Native architecture is distinguished in the way it is produced. Intrinsically, native architecture is a native construction method using local materials and traditional methods of construction and decoration, which are commonly known as "Architecture without an Architect" (Valverde 2004.24). There are many desires about the introduction of native architecture in the world, including the magnificent Rudofsky exhibition in 1964, or Mayron Goldfinger in the village of Sunshine 1969. But Fathi's contribution to native architecture dates back 30 years earlier, when he presented his work at the Mansoura exhibition in 1937. Also, the work of Fathi in the new Guran from 1948 (Figure 4) shows that he has a strong sense of responsibility for the credibility of the architecture. In this project, he constructed a technique and constructed the rules of the Habsha, which basically was based on the walls, dome roofs and domes of rounded corner bricks until his project succeeded in succeeding at the local and global level, despite the difficulties it had to change to the new village. This work can be the basis for today's architectural inspirations derived from local heritage and for the future. Undoubtedly, the simple way of Fathi and his ability was to recreate the essence of a tradition, without any imitation of the stability of the concept of nativeism. In the early 1960s, Fathi used a similar technique in Bariz (a village in kharga), a peripheral heritage based on the philosophy of Islamic and Egyptian architecture (amini 135.2010).



Figure 4. The New Gurani Village,)1948, Egypt, (Fathi, 2014: 29)

When regionalism was among the architectural debates of the late 1960s emerged, the initial response of Fathi to the issue of nativeism was in accordance with the dominant cultural and historical context of architecture. The result was a straightforward deflection of the international style and the glass and concrete boxes towards the underlying and conceptual forms. Regionalism, precisely contrary to the phenomenon of universality, seeks to respond to the specific feature of spaces, cultures and climatic conditions in a modern context. Obviously, Fathi's view of the importance of the return of harmony among people, artifacts, and the natural environment which played a crucial role in explaining the fundamentalist theory of regionalism and placing it in the subset of the major debates of the late twentieth century. It has given the most assistance to the traditional nativeism of Hassan Fathi .He spent more than half a century of his career returning to a native, traditional way, due to the extensive construction of the WWII in extinction .The style of architecture used in these activities (World War II) was indifferent to the community, traditional technology inherited, indigenous materials and the natural environment .Fathi alone, stubbornly tried to revive the tradition of building, and tried to revive what was about to be destroyed .He was solid and uncompromising in unifying social forces, but at the same time, creativity was credited to bringing Dana and Carbel'd's architects and design experts to the scene. He cherished the materials, technology and art of building the Egyptian community, giving them a new life and a new meaning. Curtis believes that" In the past few decades, any discussion of the values of regionalism, the experiences and theories of Hassan Fathi and his serious attention have brought his attentions. Fathi's philosophy embraces spiritual demands in order to preserve the compatibility between earlier generations and rural culture (Curtis, 1986: 26). That is why it is necessary to consider the achievements of Fathi in a field beyond the regionalism that emerged in many parts of the world. The previous topic shows that the value of the ideas of Fathi in both fields is the explanation of the importance of the past architecture and the response to the crisis of modernism in architecture. Hence the understanding of how to form a turning point in assessing the ideas of the twentieth century in relation to the needs and requirements of mankind and that architecture and philosophy of Fathi is an important part of the process of professional architecture. Undoubtedly, Fathi's critical assessment of the modern and international movement has inspired the need for change and Suggests that the renewed perception of human architecture is not only possible, but also evident and emerging. This view towards human architecture led to the beginning and development of a postmodern movement in the early 1970s. This time was a pluralist period, indicating a plurality of architectural issues and tendencies which it expanded the limitations of modern architectural theories to address issues of meaning in architecture. Shortly after publishing the book "Architecture for the Poor" by Hassan Fathi, The book "The Postmodern Architecture Language" by Charles Jones in 1977, in order to strengthen the human sense in architecture was published. Jenkah, while confirming the

traditional Fathi approach in the new Gornai project, has expressed similarities between the view of Fathi and postmodern architecture. He believes that these similarities only exist until both issues of indigenization, subjectivism, metaphor and symbolic architecture are taken into consideration) Jencks, 1987: 153). For Jencks, the experience of Fathi in the new Gornai expresses an example of native architectural regeneration. He says "Gorna proves that it can be done, but where is the barefoot Western architect?" (Architectural Design Magazine 21.1978).

Since Fathi's ideas and architecture were in line with postmodern interests and concepts, Fathi has set his own ideals for realizing the architecture consistent with the climate and weather conditions of the region with taking into account the recent environmental movements and sustainability which is followed by the energy crisis in the 1970 s. Fathi paid special attention to native architecture and sustainability concerns While other architects are looking for fame and fortune, Fathi's goal is to design and construct with traditional materials. When he tried to establish a relationship between architecture and local history, most modernists wanted to discard history and separate from the past. His unfinished village in Egypt's new Gurani is a serious separation from modern architecture. In this project he combined Egyptian traditional mud with old Nubian building techniques. In this way, he created the vocabulary of a new architecture that fulfilled today's needs for sustainability. Although the issue of sustainability was not dominant in the time of Hassan Fathi, he consistently adhered to the idea of sustainability in his designs. His book "Building with People" focuses on integrating nature and industry and shows the traditional habits and customs of the past (Hui 101.2005). Fathi believed that the early humans, nature and architecture should live together in harmonious way. Smashing a balance may have a serious impact on human beings, genesis, physiology or psychology (Fathi 1986). He said "If you put everything on the ground that the natural environment does not expect, you can be punished by nature or humans" (Richard 11.2007). Much attentios are paid to the issue of "climate-friendly architecture" which was published by a large number during the 1960s which includes the designing with nature by L. McHarf in 1969. This book is one of the most widely used books inspired by ecology in this era, which contains information on natural landscapes, geographic features and natural environment (McHarg, 1995: 175). Although McGraig is one of the first to have paid special attention to ecological areas, Fathi, 25 years earlier, has devised integrated structures with natural environments and environmental features. This integration is evident in all of Fathi's plans and designs, in which the temperature is controlled naturally and the use of mechanical equipment is obviated. The Sustainable Architecture movement witnesses an international interest in the restoration of terrestrial architecture. Indeed, the realization of Fathi's brick buildings created new debates on developments that made Earth a vital factor in creating sustainable architecture. Houses built on land by future residents to counteract both the impact of modernization on building materials and construction methods and acceptance of Western models. This growing concern about construction with soil around the globe shows the importance of this material for future generations to meet its needs. English architect and engineer, Jay. F Middleton (1956-1900) tested this material for the construction of dirt roads, dams and military structures in Australia. Like Fathi, Middleton was attracted to building dirt houses in the outlying cities of Australia and became interested in soil as a building material. In 1946 when Fathi was building a new Guranic village (1945-1948), Middleton began to study the construction simultaneously. Middleton's research limited only to the construction of earth walls, in contrast to Fathi, he expanded his experiments and managed to build non-centered adobe ceilings. Although Fathi was recognized as the Prophet of mud in Architecture and his new Guranic village was featured in the Architectural Review magazine in 1947, Middleton was first introduced and introduced as the first international expert in building affordable housing in the European Union since 1952. Subsequently, Middleton in 1953 succeeded in publishing his book "Build Your Own Home" and it was raised as one of the classic works in the field of brick and mud (Middleton 1979). A large number of faces of the modern movement in the Western architecture, including Rudolf Schindler (1953-1887), Wright and Le Corbusier, were involved in the study of mud architecture, as well as an examination of the early and native versions of it. For example, in 1915, the Austrian architect Schindler, who was fascinated by the native brickwork in western Austria, desige a arid for residence of T .P Martin in Mexico (Figure 5) the same place that later built the Fathi of his Dar es Salaam mosque (1980 AD) (Gebhard,30.2001).

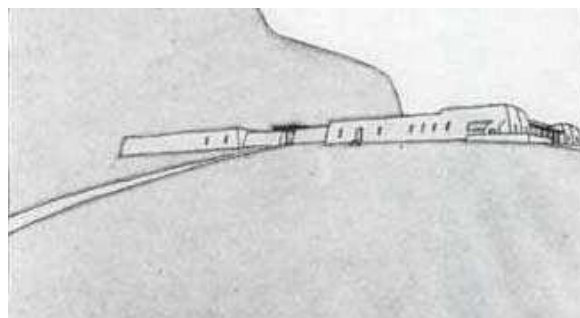


Figure 5. Martin's House, Taos, Mexico, 1915, Rudolf Schindler (Gebhard, 2001: 30)

In 1941, when Fathi was engaged in preliminary experiments on adobe buildings, Wright designed a collaborative farmhouse project (1941-1945) which included cheap houses to be built by future home-grown residents in Detroit, Michigan. The project was intended to be built up by burial ground, but only one of these houses was available and others were abandoned because of lack of cooperation (Riley: 1994: 92; Futagawa, 1988: 1).



Figure 6. Cooperative Farmhouses of Minnesota, 1942, Frank Lloyd Wright (Futagawa, 1988: 1)

At the same time, Le Corbusier also showed similar tendencies toward the return to earth philosophy and tested the mud as a building material. In 1940, before the invasion of the German army, immigration to southern France caused a housing problem. To counteract this, Le Corbusier proposed plans that called "Morondines' homes." These residential units and schools were built by dried clay and covered with grass. Le Corbusier believes the same as Fathi" Mudly structures are naturally blended with the surrounding environment and lead to the creation of beautiful landscapes regardless of location (Le Corbusier, 1990: 95). Unfortunately, despite the fact that Le Corbusier's plan seemed attractive to traditionalists, it remained as a proposed scheme.

However, the 1970s witness a bunch of architectural tendencies that are in fact the ideologies that are in line with Fathi's ideas and thoughts. The 1980s, which is the last decade of Fathi's professional life and work was the emergence of the movement of social architecture and public participation. Participatory architecture is one of the most important tendencies that has played a fundamental role in the contemporary architecture debate. This issue has emerged as a powerful force in the creation and management of the issue of human habitation and it involves people's participation in the development of the environment around them. Richards, who was one of the pioneers of the British Social Movement Movement in 1957, argued that Fathi's concern was about social needs and the issue of public participation in the design and construction process, which he pursued in a consistent and coherent manner in the 1940s: One of the most difficult problems of the architecture profession in the West was at least twenty years (Richards, 2007: 12). Fathi believed that the standard of living and culture of the poor could be promoted using a participatory mass production approach. He argued that advanced modern technology has brought us some things, including materials and methods of modern manufacturing, as well as imposing the necessity of having a professional architecture capable of producing millions of similar properties. He explains that the professional architect has taken all the pleasure of building such houses from the eyes of people who are capable of fast-tracking of advanced technologies (Fathy, 2014: 30). Concerning collaborative architecture, Nick Witz and Charles Novete believe that Fathi devotes his entire life to social architecture and the best solution is to coordinate architects, craftsmen and society is t creating shelter for the poor. They also agree with Fathi that the environment works better if it is accompanied by the positive participation of people in the creation of spaces in which they live, work, play, and they get away from a passive consumer (Waites & Knevt, 2013: 17). This approach to creating better environments for creating social projects can be seen in the works of Ralph A. Arskin, including in the Bayer Waal home-building project (1980-1969) in Newcastle-upon-Tyne (Figure 7). Arskin created a social-cultural dialogue with the inhabitants, similar to the work of Fathi in the villages of the new Gornai (1945-1948) and Bariz (1967).



Figure 7.

)The Bayer Wall Construction Project in Newcastle, 1980, (Ralph www.bluffton.edu/~savoye/corbuindex.html Arskin)

Like the view of Fathi about the residents of the new Gornji, Arskin also worried about the change of residence of the Bayer Wol's residents without "breaking up family relationships and other communications or patterns of life" (Egelius & Erskine, 1990: 151). Walter's project in 1976 is another example of this kind of housekeeping (Figure8). The project was built by English architect Walter Segal 17 (1907-1985), who was concerned with Fathi's view over cost control and construction techniques to meet social need (Lampugnani, 1989: 302). Segal also used self-constructing methods using wooden frames, but unlike the new Guranic village of Fathi, each family in the Walter Project is responsible for building their own personal housing according to their needs as well as their own way. The project won the Times / Riba Award in 1987 (Read, 1989: 45).



Figure 8. Walter's Project, 1976 Walter Segal
[http://architecture.about.com/od/periodsstyles/ig/House-Styles/The-Robie\(House.htm\)](http://architecture.about.com/od/periodsstyles/ig/House-Styles/The-Robie(House.htm))

Though other Western community projects were introduced in architectural publications, Fathi's initial view was hardly recognized to create the basic formulation of community-based development Prince Wells, an influential advocate of the social-movement, states that these days, the crucial issue is that "How to give people the opportunity to get more involved in the environment, to participate in building housing, and more control over their lives in order to restore hope to what we imagine is the vision and source of inspiration" (Architectural Design Magazine, 1986: 4). He realized that these issues affected the philosophy and work of Fathi and, in particular, his efforts to build housing for the poor and improve their living conditions. Charles believed that "Fathi is one of those faces that deserves to be heard in the hearts of the world." (Charles, 1989: 11). Now is the time to come up with a realistic look at the works of architects like Fathi, who have a unique approach to participatory architecture as well as extensive experiences in dealing with problems. However, although Fathi's ideas have had a tremendous impact on architectural topics than human architecture, he remains an unconfirmed conscience of the twentieth century architecture.

Conclusion. One of the most important doctrines in the concept of image sustainability is the attention to the past and traditional cities; it means that considering the pre-modern city and the way of life of peoples in the past and also seems that sustainability has been a pre-modern concept in our communities. Perhaps this is why the contemporary urban movements and schools and the notable architects, such as Fathi, each of them are a manifestation of several strains of sustainability and part of their ideals are to recreate and, surely contemplate some aspects of the traditional city and old communities (Habibi, Tahsilda2010). From this point of view and from a point of view of the late twentieth century, it can be said that the architecture of Fathi has contributed to many of the architectural aspects of that era in the development of the century's architecture. However his compassionate responses to terrestrial construction indicate a contradiction among faces of modern movement which was about their ideological beliefs and emotional reactions to natural materials and native forms. These pioneers showed great efforts to revitalize land construction, but these efforts remained ineffective. Unlike Fathi, many of the research did not go far beyond the drawing board. As Roth Eaton believes "Fathi is probably the most influential advocate in the field of construction on crude land" (Eaton, 2009: 229). There is no doubt that if the pioneers of the modern architecture were to find mud buildings, this could attract many people's interest and find a new dimension in modern times. The fact that Fathi will remain a very prominent figure is partly due to his work on the complexity of the cultural, traditional, social and economic changes that took place during the second half of the twentieth century. Although Fathi was a clear critique of modernism and in many of his writings he criticized the international style and the pioneers of modern architecture, his main goal was to showcase the past architecture, which is still a rich source of inspiration for future generations, which should focus on its internal content in return for a superficial look. Undoubtedly, Fathi is one of the most prominent architects of modern times and deserves to be compared with important figures such as Wright, Le Corbusier, Gropius and Mies van der Rohe. In fact, the architecture of Fathi has been largely confronted with the leaders of the modern movement without any sense of degradation of its importance. Indeed, his ability to oppose the effects of modernism is one aspect of his credibility in the architecture of the twentieth century. Since the work of Fathi has embraced many aspects of the 20th-century architecture, it is not easy to distinguish between his effects as an architect and his contribution in the form of a researcher and a teacher. But his legacy has provided many inspirational areas for young architects who prioritize cultural identity in architecture. Fathi suggests that architects should not only follow the rules of their art, but "they must be modest and behave with honesty (Blumenfeld, 1974: 53).

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According to .**Copyig**. From the late eighteenth century, the term regionalism became one of the main views of architectural critique this view, architecture should be based on special regional activities based on the climates, geography, materials and native cultural traditions (Colquhoun 2012).