

The Assessment of some Contextual Architecture Factors with an Approach to Culture and Identity in the State and Public Buildings of Pahlavi Era (Case Study: Oil Cinema, Oil Industry College and National Bank)

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ABSTRACT: Important subjects in architecture is the design of buildings according to their contexts. This context can include historical, physical, cultural- social, or climate aspects. Abadan is a city that its basic structure has been formed in the Pahlavi era. This city has been attracted to the local architecture in this period. Also, it has been influenced by the modern style. The method of this research is applied and a survey one with an emphasis on the questionnaire. The main purpose of the present study is to estimate the relationship between culture and identity factors of the contextual architecture of three important buildings of the Pahlavi era such as oil cinema(Taj), oil industry college, national bank building in Abadan, and modern architecture of Europe. The research data has been gathered according to the questionnaire. Cronbach has been used to get the validity of the research. The number and the type of sampling are through the snowball method. SPSS, K.S, and the single test have been used for the research analysis in the present study. The research results show that the amount of test level in all cases is less than 0/05. Therefore, the normal trend of data has been rejected. Moreover, there is no relationship between the building indicator with 3.87 and level of 0/000 and the plan indicator with 3.82 and the level of 0/000 in the aforementioned buildings. In this case, the use of the indicators of building and plan in the architecture of the Pahlavi era in comparison to European modernism has been less important.

Keywords: Contextual Architecture, Culture and Identity, State and Public Buildings, Pahlavi Era, Abadan.

INTRODUCTION

The architecture of society as a social phenomenon interacts with the culture of that society. Since culture plays an important role in the formation of the architecture of society, architecture can also have a role in the formation of culture and completes this relationship and look like a mirror that reflects the human thoughts concerning space (Alimohammadi & Abdollahi, 2018). Identity and architecture are two inseparable concepts that influence each other. The discussions related to identity are examined in sociology (Porter, 2005, 39). The subject of identity pops into the mind the imitation from the past works in the architecture field. Since identity is different from imitation

from the past, because the use of the past works provided that forms are repeated concisely, is an event that is called anti-progress. The concept of architecture identity has a close relationship with architecture reality (Bayesti et al., 2019, 59). There have been many comparisons between symbolic actions of architecture and individual and social confrontation of identity. The collection of them results in the fact that the idea of the architecture as an identity competes with the architecture as space and architecture as a language that is in itself an idiom in architecture subjects (Keris, 2008, 239). Conceptual architecture is one of the architectural styles that take into account the surrounding environment. This thought

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pays attention to the interior building on the small scale, the district on the minute scale, the city on the big scale, and to the world on a huge scale. In this case, an architect takes into account the balance and completion of the works and natural and historical events, climate, and the other environmental factors for the stability of the works during the period. Therefore, conceptualism begins from the district goes to the quarter and other parts of the city, and results in the whole city. Conceptualism is one of the current opinions in urbanism that considers concept as a historical event. Conceptualism first considered physical aspects but gradually took into account the human aspects and extended into social, cultural aspects of the society (Khoshnevis & Poorebrahim, 2014). The conceptualism dimensions include physical, historical, social-cultural, and climate aspects (Table 1).

The conceptual architecture theory depending on every way is satisfactory provided that is done with skill and precision. If a strong visual relationship has been formed instead of the imitation or extremist innovation, visual annoyance is not made (Berolin, 2004, 141).

Conceptualism is based on the fact that each phenomenon is not as a single or separated fact from the surrounding environment and events are not influenced by the powers, essence, and internal features but are dependent on the surroundings (Terner, 2005, 62).

The beginning of the Pahlavi Era is the beginning of the fast changes; these changes were made in all fields. The first Pahlavi is a reflective attempt for a country that tries to adapt to the modern architecture that is inherited from Safavi and Ghajar and tries to take a step with the world. In other words, the desire to keep identity, nostalgia, and nationalism cannot be separated from them. In these situations, architecture with the subject of cultural confrontation and modernity was made in the country (Akbari et al., 2018). As a result, the study of this time is very important in the architecture of the country of Iran; since the architecture of this time has lost its reality and solidity because of pluralism and we encounter various styles for building constructions that are not compatible. The architecture of this time is a combination of the different thoughts that entered from the last Ghajar and continued to the Pahlavi (Babae & Khakzand, 2019)

The importance of the buildings of this time and their effects

on the present buildings that are still current in many cities is an important subject in the literature of architecture of the present time. One of the cities is Abadan that has experienced many changes because of the oil industry and refinery. This led to the extension of the city and the presence of the British that resulted in many signs of progress in many scientific, technical, and buildings. This was a new path to modernism that made a new identity. In this case, Abadan has experienced many vicissitudes and is a new city that formed the culture architecture prospect.

Many articles have been printed about contextualism in architecture and Pahlavi architecture in Iran and other countries, such as (Akbari et al., 2018): in an article named contextual designs and regionalism in the architecture of Iran that has taken into account the valuable buildings of Pahlavi in Tehran with a conceptual architectural prospect. The results show that contextual designs and regionalism are different from each other in the way that contextualism in less scale in comparison to the site and neighborhood and on the bigger scale in the national and regional. Babae & Khakzand (2019), in an article, called conceptualism: conceptualism is in the non-Iranian architecture works in the first Pahlavi Era (Alborz School and Iranshahr). The results show that both have paid attention to materials, ornaments, and historical facts from the external and style similarities, but the majority part of values that constitute the cultural, social, and functional infrastructures are ignored. This ignorance is more evident in the Alborz School because of its location in the capital that has been influenced by the state orders and modern European nationalism. Despite the superficial similarity of Iranshahr School to Iranian architecture, it has tried to take into account the Iranian training ways and the use of the open spaces. Koochaknevis & Poorebrahim (2014) in an article named the role of the conceptual architecture in transferring and protection the local architecture identity that shows that the suitable point of view in the compatibility of the buildings with cultural identity, customs, religion, nature, and climate of a country to keep the historical values is the environment and its optimal use of the resources that can be the local architecture identity of that territory and the primary factors of contextualism. Also, the role of contextual attitude in the protection and the transfer of local architecture has many effects. Bahmani et al. (2017) in

Table 1: Contextual factors in integration with the architecture in the present time in the old buildings (Akbari et al., 2018)

Contextual factors	The architecture of valuable buildings
Physical	Recognition of the past architecture
Climate	Attention to the past climate arrangement
Social	Culture and the limits in the buildings
Historical	History is the human identity, design during

an article named the recognition role of the contextual factors have studied homes skeleton and old buildings of Sanandaj. Because of the local homes of Sanandaj, it is possible to revive the principles and criteria due to the contextual factors. Also, architecture presentation in old-style based on zone values in the present architecture is possible. The results show the role of the contextual factors in the floors, plan, wind direction, plan form, blinds, etc. in the Sanandaj skeleton. Tang & Tarif (2012) in research named contextual strategy roles to strengthen social interaction in Malaysia. The results show that the real group activities both active and passive are the suitable environmental conditions and the presence of the other people that are present in the arbitrary and obligatory activities of the city. Borden (2012) in research named the made environment in the contextual architecture in India, the relationship between the environment and artificial reform has been studied. Their results show that people in the different skeleton collections show a suitable behavior according to their culture. This fact should be understood and be used for the city forms. The important goal of this researcher in this research is the relationship between culture and identity factors of contextual architecture in the state and public buildings of Abadan on the three most important buildings of Pahlavi such as oil industry college, national bank building, and oil cinema with the European modernism. Two important questions have been presented in this research that is:

How is the relationship between the facade indicator of the three aforementioned buildings as a cultural and identity factor in the Pahlavi Era and European modernism architecture? How is the relationship between plan indicator of the three aforementioned buildings as a cultural and identity factor in the Pahlavi era and European modernism architecture? Also, the discussed theories in the present research can be explained in this way: it seems that there is no relationship between facade indicator of the three aforementioned buildings as a cultural and identity factor in the Pahlavi era and European modernism architecture. In the second theory, it seems that there is a relationship between plan indicator of the three aforementioned buildings as a cultural and identity factor in the Pahlavi era and European modernism architecture.

MATERIALS AND METHODS

The methodology of the present research is applied and based on survey research with emphasis on the questionnaire. The gathering method is both reference and a survey that has been considered independently. First, the reference method has been used in this research to investigate the problem and many case studies have been done in different parts of Iran and the world. The research analysis is a survey that 21 experts using snow sampling methods were used through the questionnaire. Also, to get the reliability of the research, many reforms have been done in the questionnaire due to opinions and ideas used by

the experts and the professors using the Delphi method. In this case, it was certain that the questionnaire evaluates those criteria of the study. Cronbach alpha coefficient has been used to get the validity and reliability and amount its amount is 0/81. Descriptive and inferential statistics have been used for the analysis of the data. The data collected from the questionnaire has been prepared in SPSS and using a Likert scale based on 5 grade the sampling population evaluated the factors and criteria from the most satisfied grade to the lowest satisfaction. Also, Kolmogorov-Smirnov was used to have the normal data, and the single test was used to identify the research criteria. The location of the studied research is Abadan, in the geographical coordinates of 48 degrees and 21 minutes to 48 degrees and 13 degrees of eastern length and 30 degrees and 25 minutes to 30 degrees 17 minutes' northern width and the height of 1 to 3 meters from the sea. The area of the city is 5325 hectares and 105 kilometers far from Ahvaz (Figure 1).

According to the physical divisions of Abadan (2010), this city has consisted of three urban zones, eleven quarters, and forty-four districts (Besharatifar et al, 2018).

Concerning the three studied cases in the present research, it can be pointed to some cases such as oil industry building in 1939. Iranian and British oil companies tried to establish a training center to train the experts for the Abadan refinery that based on their contract, all the students of this center had to be Iranian and be employed in the Abadan refinery after graduation. The British agreed to use the most experienced European and American trainers and teachers in this center. Therefore, the first training center in the Middle East named the technical training center of Abadan in Bavardeh was established. The building consisted of two floors with a brick facade and a combination of the traditional and modern. The presence of the pointed and fillet arches has added beauty to the facade. The facade covering is flat and full of beams. The prominent feature of the façade is the clock that always shows the importance of time in educating (Figure 2). Taj cinema was made beside the southern Bavardeh in the east part of Abadan. This cinema was the place of many exhibitions and concerts that could place 400 people was used only by the oil refinery staff and the managers. The building from the top is similar to a sitting lion is designed exactly like the queen hat of England and for this reason, is named Taj means queen hat. This place was the warehouse of the armors of the allies. The main building facade consists of two exhibition halls that have a ground floor and first floor and show stage. The show stage is designed for two ways that in addition to the theatre show, it can be used for lectures and seminars. The interior walls are designed as though it has the interior bend. This feature prevents not only the echo or repercussion but also makes a monotonous sound in all parts of the hall. The screen is made of a net curtain that stands on a metal element. One of the reasons for the net curtain is the exclusion of the light reflection and spectators"

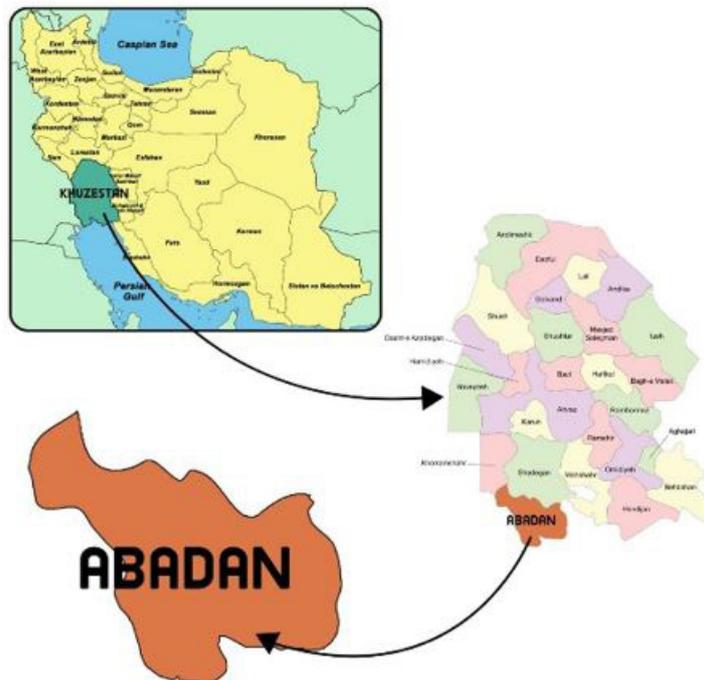


Fig. 1: the geographical location of Abadan in the country, province, and city.



Fig. 2: A part of the building facade of the oil industry of Abadan.



Fig. 3: A part of the Taj oil cinema in Abadan.

eye boredom. The Iranian and English oil companies signed a contract directly with the most famous film companies such as Metro-Goldwyn-Mayer, Colombia, Twentieth Century Fox,

United Artists, and Walt Disney. For this reason, some of the movies that were telecasted in London were broadcasted simultaneously in the Taj cinema and the other oil staff cinemas



Fig. 4: National bank building facade of Abadan.

(Figure 3). National bank building, the first and old building was built in 1930 and the new one was built in 1970. Both of them have two floors and a barrel-vault. The national bank building of Abadan consists of two new and old modern concentrated cylinders with two diagonal cubic rectangles. The building has two entrances in the parallel street of municipality and Taleghani. In 1990, after the imposed war of Iran and Iraq, many reformations were done in the damaged parts. The facade of both buildings is made of stone and has no embellishments. There are some windows around the old building. The facade of the new building has many windows and vertical radiation at the top and some white shield between windows (Figure 4).

RESULTS AND DISCUSSION

Descriptive Results

According to Table 2, descriptive results can be explained in this way. 68/33 of the participants' men and 31/67 of them were women. 69/74 of them married and 30/26 of them were single. Concerning their age, 8/5 of them were younger than 30, 35/68 were between 31 and 43, 49/33 were between 44 and 56 and 6/49 were older than 57. Concerning education, 24/57 had a master's degree, 43/28 were Ph.D. students, and 32/15 of them Ph.D. graduates. Concerning the job, 75/15 of the participants were faculty members of the university, 10/85 of the state staff, and 14 percent were self-employed. Also, 100 percent of the

participants had an architecture major.

In this research, it has been tried to investigate the relationship between the cultural and identity factors of the conceptual architecture of three buildings of oil industry college, the national bank, and oil cinema and the European modern architecture. To answer the questions and data gathering, two indicators and for each indicator, 6 characters were used. Also, the criterion of the indicator selection is visual and tangible (Table 3).

Inferential Data

First, the Kolmogorov-Smirnov test was used to have normal data, and then the sign test was used to identify the research variables.

Kolmogorov-Smirnov test was used to have normal data. To have normal data, zero was selected. The significance test level was five percent. The research results are given in Tables 4 & 5.

According to the results of TABLE 4 AND 5, it can be seen that the significance level of the test was less than 0/05. Therefore, the normal theory of the data was rejected and the non-parametric test was used.

Sign Test

To show the relationship between the facade indicator and the plan of the three buildings in the Pahlavi era and the modern

Table 2: Answer to the descriptive questions

Job	Education	Age	Gender	Marital Status	Choice
Self-employed	Ph.D. graduate	+57	Woman	single	Married
State staff	Ph.D. under-graduate	56-44	man	Married	Choice
faculty	Master	43-21	Woman	single	Married
		-31	man	Married	Choice
		10	7	6	15
3	2	16	7	9	5
		2	10	7	2
		7	2	7	14
		6	15	6	15
		Amount			

Table 3: Indicators and the variables of the research

Indicator	Variable
Facade	The amount of the relationship between the use of the local materials in the Pahlavi era and modern European Architecture. The relationship between the use of the glazed tile and the bricklaying in the Pahlavi era and modern European Architecture. The relationship between the porch between the Pahlavi era and modern European Architecture. The relationship between introversion and the use of the window between the Pahlavi era and modern European Architecture. The relationship between the use of the traditional ornament and materials of the Pahlavi era and modern European Architecture. The relationship between the simple and brick-shaped façade of the Pahlavi era and modern European Architecture.
Plan	The use of climate arrangements in the hot and cold weather in the Pahlavi era and modern European Architecture. The use of the traditional plan of the Pahlavi era and modern European Architecture. The relationship between the certain entrance in the Pahlavi era and modern European Architecture. The relationship between entrance and building division in the Pahlavi era and modern European Architecture. The relationship between the building climate direction in the Pahlavi era and modern European Architecture. The relationship between introversion in the Pahlavi era and modern European Architecture.

Table 4: The Kolmogorov-Smirnov test results for the facade variable in different places

Place	Z of Kolmogorov-Smirnov	Significance level
Oil industry façade	2/177	0/0001
National bank building	2/082	0/0001
Oil cinema	2/189	0/0001

Table 5: The Kolmogorov-Smirnov test results for the plan variable in different places

Place	Z of Kolmogorov-Smirnov	Significance level
Oil industry façade	2/009	0/0001
National bank building	2/159	0/0001
Oil cinema	2/201	0/0001

European architecture, a non-parametric test was used that is shown in table 6.

According to the data given in Table 6, the amount of relationship between the facade indicators of the Pahlavi era and modern European architecture in oil industry college is 2/53 and the standard deviation of 0/48 In other words, the amount of statistics test is 3/874 and the significance level of less than 0/05. Therefore, since the average of the relationship between facade indicators in Pahlavi and modern European architecture in oil Industry College is less than average, it can be concluded that the use of the facade indicator in the Pahlavi era in comparison modern European architecture in oil Industry College is less than average.

According to the data given in Table 7, it can be seen that the relationship between the plan indicator in the Pahlavi era and modern European architecture of oil industry college equals 2/46 with a standard deviation of 0/41 On the other hand, the statistic test amount is 3/926 and the significance test level is

less than 0/05. So, the relationship between the façade indicator in the Pahlavi era and modern European architecture is less than average and less than 0/05. It can be concluded that the use of the plan indicators in the architecture of the Pahlavi era in comparison to modern European architecture of the oil industry college is less than average.

According to the data given in Table 8, it can be found that the relationship between façade indicators in the Pahlavi era and modern European architecture in national bank building is 2/39 and less than average. Also, the sign level is less than 0/05. Therefore, the use of the facade indicators in the Pahlavi era in comparison to modern European architecture of national bank building is less than average.

According to the data given in Table 9, it can be seen that the relationship between the plan indicator in Pahlavi and modern European architecture of the national bank is 2/43 and less than average. Also, the significance level of the sign test is less than 0/05. As a result, the facade indicator of the Pahlavi era

Table 6: The sign test results of the oil industry college

Variable	Average	Standard Deviation	Z Score	P
The amount of the relationship between the use of the local materials in the Pahlavi Era and modern European architecture.	2/33	0/73	3/130	0/02
The relationship between the simple and brick-shaped façade of Pahlavi Era and modern European Architecture.	3/90	0/70	3/649	0/000
The relationship between the porch between the Pahlavi Era and modern European Architecture.	2/38	0/86	2/711	0/007
The relationship between introversion and the use of The window between the Pahlavi Era and modern European Architecture.	2/19	0/40	4/123	0/000
The relationship between the use of the traditional ornament and materials of the Pahlavi Era and modern European Architecture.	2/24	0/62	3/578	0/000
The relationship between the use of the glazed tile and the bricklaying in the Pahlavi Era and modern European Architecture.	2/19	0/51	3/90	0/000
The relationship between the facade indicator of Pahlavi Era and modern European Architecture.	2/53	0/48	3/874	0/000

Table 7: The sign test results identifying plan indicator in the oil Industry College

Variable	Average	Standard Deviation	Z Score	P
The amount of the relationship between introversion in the Pahlavi Era and modern European Architecture.	3/76	0/53	3/771	0/000
The relationship between the use of the traditional plan of Pahlavi Era and modern European Architecture.	2/10	0/53	3/962	0/000
The relationship between entrance indicator between the Pahlavi Era and modern European Architecture.	2/29	0/84	2/973	0/003
The relationship between the remarkable entrance and building division between Pahlavi Era and modern European Architecture.	2/33	0/73	3/130	0/002
The relationship between the building climate direction of Pahlavi Era and modern European Architecture.	2/14	0/47	4/25	0/000
The relationship between climate arrangements in the hot and cold weather in the Pahlavi Era and modern European Architecture.	2/19	0/51	3/90	0/000
The relationship between plan indicator of Pahlavi and modern European Architecture	2/46	0/41	3/962	0/000

in comparison to modern European architecture is less than average.

According to the data given in Table 10, it can be seen that the relationship between the facade indicator in the Pahlavi era and European modern architecture in oil cinema is 2/45 and less than average. On the other hand, the significance level of the test is less than 0/05. Therefore, it can be concluded that the use of the facade indicator in the Pahlavi era in comparison to modern European architecture in oil cinema is applied less.

Concerning the data given in Table 11, the relationship between the average of the plan indicator in the Pahlavi era in comparison to modern European architecture is 2/65 and less than average. On the other hand, the significance level of the test is less than 0/05. So, it can be concluded that the use of the plan indicator in the Pahlavi era in comparison to modern European architecture in oil cinema is applied less.

Testing Theories

It seems there is no relationship between the facade indicators in the three studied buildings as a cultural and identity factor in the Pahlavi era and modern European architecture. The sign test was used to answer the above theory and the results are given in Table 12.

Concerning the data given in Table 12, it can be seen that the average amount of the relationship of the façade indicator between the Pahlavi Era and modern European Architecture is 2/45, and the standard deviation of 0/44. In other words, the test amount is 3/87 and the significance level equals 0/000 since the significance level of the test is less than 0/05, it can be concluded that the test is significant and the use of the façade indicators in the Pahlavi Era in comparison to modern European Architecture is less than average. Therefore, the theory of the research is rejected. Concerning the facade, the

Table 8: Sing test results identifying the façade indicator in the national bank building

Variable	Average	Standard deviation	Z score	P
The amount of the relationship between the use of the local materials in the Pahlavi Era and modern European Architecture.	2/38	0/80	2/837	0/005
The relationship between the simple and brick-shaped façade of Pahlavi Era and modern European Architecture.	2/24	0/76	3/266	0/001
The relationship between the porch between the Pahlavi Era and modern European Architecture.	3/10	0/62	0/707	0/480
The relationship between introversion and the use of the window between the Pahlavi Era and modern European Architecture.	2/43	1/07	2/126	0/33
The relationship between the use of the traditional ornament and materials of the Pahlavi Era and modern European Architecture.	2/10	0/30	4/359	0/000
The relationship between the use of the glazed tile and the brick-laying in the Pahlavi Era and modern European Architecture.	2/14	0/47	4/025	0/000
The relationship between the facade indicator of Pahlavi Era and modern European Architecture.	2/39	0/62	3/872	0/000

Table 9: The sign test results identifying the plan indicator in the national bank building

Variable	Average	Standard Deviation	Z Score	P
The amount of the relationship between introversion in the Pahlavi era and modern European architecture.	1/62	1/24	3/589	0/000
The relationship between the use of the traditional plan of the Pahlavi era and modern European architecture.	3/05	0/49	0/447	0/655
The relationship between the entrance indicator between the Pahlavi era and modern European architecture.	2/38	0/80	2/837	0/005
The relationship between the remarkable entrance and building division between the Pahlavi era and modern European architecture.	3/10	0/62	0/707	0/480
The relationship between the building climate direction of the Pahlavi era and modern European architecture.	2/19	0/51	3/90	0/000
The relationship between climate arrangements in the hot and cold weather in Pahlavi and modern European architecture.	2/29	0/45	3/51	0/000
The relationship between plan indicator of the Pahlavi era and modern European Architecture	2/43	0/40	3/15	0/000

Table 10: The sign test results identifying the Facade indicator in oil cinema building (former Taj)

Variable	Average	Standard Deviation	Z Score	P
The amount of the relationship between the use of the local materials in the Pahlavi Era and modern European Architecture.	2/33	0/73	3/130	0/002
The relationship between the simple and brick-shaped façade of Pahlavi Era and modern European Architecture.	2/29	0/78	3/128	0/002
The relationship between the porch between the Pahlavi era and modern European Architecture.	2/24	0/62	3/578	0/000
The relationship between introversion and the use of the window between the Pahlavi Era and modern European Architecture.	2/10	0/53	3/962	0/000
The relationship between the use of the traditional ornament and materials of the Pahlavi Era and modern European Architecture.	2/81	0/51	1/633	0/102
The relationship between the use of the glazed tile and the brick-laying in the Pahlavi Era and modern European Architecture.	2/95	0/21	1	0/317
The relationship between the facade indicator of Pahlavi Era and modern European Architecture.	2/45	0/38	3/805	0/000

Table 11: The sign test results to identify the plan indicator of oil cinema

Variable	Average	Standard Deviation	Z Score	P
The amount of the relationship between introversion in the Pahlavi Era and modern European Architecture.	2/24	0/53	3/771	0/000
The relationship between the use of the traditional plan of Pahlavi Era and modern European Architecture.	2/19	0/60	3/710	0/000
The relationship between entrance indicator between the Pahlavi Era and modern European Architecture.	2/52	1/03	1/925	0/054
The relationship between the remarkable entrance and building division between Pahlavi Era and modern European Architecture.	3/19	0/68	1/30	0/194
The relationship between the building climate direction of Pahlavi Era and modern European Architecture.	3/67	0/73	3/130	0/002
The relationship between climate arrangements in the hot and cold weather in the Pahlavi Era and modern European Architecture.	2/10	0/43	4/146	0/000
The relationship between plan indicator of Pahlavi Era and modern European Architecture.	2/65	0/34	3/419	0/001

Table 12: The sign test results to identify the façade indicator in the three studied buildings

Variable	Average	Standard Deviation	Z Score	P
The amount of relationship of façade indicator between Pahlavi Era and modern European Architecture.	2/45	0/44	3/87	0/000

Table 13: The sign test results to identify the plan indicator

Variable	Average	Standard Deviation	Z Score	P
The amount of relationship of plan indicator between the Pahlavi era and modern European architecture.	2/51	0/36	3/87	0/000

role of European Architecture is more in the aforementioned buildings. Also, it appears that there is a relationship in plan indicator in the three studied buildings as Cultural and Identity factor in the Pahlavi Era in comparison to modern European Architecture. The results are given in Table 13.

According to the sign test results in Table 13, it can be seen that the amount of relationship of plan indicators in the Pahlavi era in comparison to modern European architecture is 2/51 and standard deviation of 0/36. In other words, the test amount is 3/82, and the significance level is 0/000. Since the significance level is less than 0/05, it can be concluded that the test is significant and the use of the plan indicators in the Pahlavi era with compared to modern European architecture is less than average or the effect of modern European architecture is more on plan indicator of the three studied buildings than Pahlavi era. So, the two research theories are confirmed.

CONCLUSION

Contextualism is an interface between architecture and context that can relate two different concepts. Also, architecture is a

cultural concept that is not separated from the past. What makes the architecture strange is destroying the cultural and local identity that has formed during the years and people own it. Cultural identity directly affects the architecture and identity of buildings in a region. Abadan is a city that has formed basically in the Pahlavi era. This architecture, during two internal and external events, is a sign of the culture of Iranian society in the Pahlavi era. This city is both influenced by traditional architecture and modern European architecture. Pahlavi era is a remarkable time in Iranian contemporary history that tried to change the traditional conditions to the modern conditions seen in the world at that time. The primary purpose of the research is to investigate the relationship between culture and identity factors of contextual architecture in Abadan as concentrated on three important buildings of Pahlavi such as oil industry college, national bank building, and oil cinema and the modern European architecture. In the present research, the data analysis has been done using SPSS and Kolmogorov-Smirnov (KS) and sign tests. Additionally, concerning the research theories discussed here, it can be seen that there is no relationship between the façade indicator in the

three studied buildings as a cultural and identity factor of the Pahlavi era and modern European architecture. Concerning the second theory, it seems that there is a relationship between plan indicator in the three studied buildings of the Pahlavi era and modern European architecture. The research results show that according to the KS, the significance level of the test is less than 0/05. Therefore, the theory of normal data is rejected. Also, according to the sign test, the amount of the façade indicator relationship with 3/87 and the significance of 0/000 in the three studied buildings is not significant, and the use of the two façade and plan indicators in the Pahlavi era compared to modern European architecture is less.

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