



Affection The Thought and Conversance at Performance-Oriented Architecture Design Process

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ABSTRACT

A holistic view of man, building, and the environment is recognized as one of the goals of architecture; the basic goal is a change in traditional architectural design methods, which from another perspective is called transition to performance-oriented design. This approach in architectural design, i.e. in a planned process, the variety of design issues with a functional and applied approach has a more complex aspect and due to the wide dimensions, compliance with all building rules and regulations has been of greater importance. In this research, using Delphi technique-fuzzy methods-and interviews with expert elites, among various examples of the architectural buildings of Contemporary West, 20 index buildings were selected and evaluated qualitatively using a purposive sampling method. There is a relationship between performance and architectural form. The relationship between the concept of form and function is discussed and finally, the relationship between the function of form is described descriptively. Technical and economic factors have also been considered to limit the realization of buildings. The findings of this study give architectural designers the freedom to relate function to form. But the most important research finding is the meaning and concept of architecture, which should be reflected in the expression of the designed form that will be called an exemplary model for all users and designers of the present and future.

Keywords: *efficient design, thought, conversance, performance-oriented, architecture*

1. Introduction

To achieve a creative plan, accurate, appropriate guidance and using a clever combination of basic factors such as critique and analysis of past and contemporary works and thought and their objective and skillful experiences in life can lead to a new result. Studies show that in field studies, most architectural problems arise about form and function. In the design of buildings, architecture must follow function, because if it follows form, there will be contradictions between the two [1]

The discussion about the function and form of architecture has been going on since time immemorial, and the results of this research can be used in the architectural design of today's buildings. It is almost a theory expressed by most architects that for creative architecture, its function must be followed. According to Eisenman, the basic form of modern architecture is that not all forms will depend entirely on functional needs [2]. Therefore, performance

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does not just follow form. Robert Venturi says in his book *Complexity and Contradiction*: Form reflects human identity, which can be interpreted as saying that form is based on the creativity of the architect in expressing form. Carl Magnusson says a good design not only follows performance but can work with local cultural content [3]. In the meantime, different theories have been presented concerning thought about architectural design, each of which looks at the subject from a different perspective. Charney explores the theoretical dichotomy he inherited from the modern movement and transformed them by introducing sources outside the realm of architecture. In the process, a path has emerged that has changed the underlying conditions and shaped the thematic content of this dual framework[4]. Nurberg Schulz (1963) N.L. Park (1968) and Colin St. John Wilson (1992) explain that there are four categories of architectural concepts that may be useful: construction, function, form, and meaning; But the concept of architecture is taken only from the selected group. Schulz develops the idea and concept of function-form architecture as follows: 1) The function of function is to construct, which is known as pragmatism and is used as a psychological effect; 2) The form refers to the manner specified and the formal relationship for signing with each other; 3) The meaning of the goal is a sign equal to the architecture in general. Schulz then simplifies the meaning of form and function development by a) social function, b) the form of the building is physical, c) It is a cultural goal (Scholes, 1963; Park, 1968; Colin, 1992).

In the postmodern era, there are various forms of architecture, one of which is rapidly evolving and related to structural techniques and materials, and the method used is to analyze architectural theories to find the relationship between function and form.

In this research, using Delphi technique and interviews with expert elites, among various examples of the architectural buildings of

Contemporary West, 20 index buildings were selected and evaluated qualitatively using a purposive sampling method. Towards advancing research and to limit the scope of the research, the purposeful sampling method was used, as the sampling method is targeted by examining the sample of modern architectural works Which is in this area by performance-oriented. 20 architectural works were selected and presented to ten experts, professors and elites of architecture, they were asked to evaluate the effectiveness of the performance-oriented with the components considered in each work. Also, the works of architects in architectural design have been studied by descriptive and descriptive methods, and based on the method of analysis; In this way, the sampling method was selected based on 20 architectural works from different periods of architecture, and in order to improve the image questionnaire (image participation method), five effects were selected; The function of the shape of the building has been studied in three groups. Then, concepts and contradictions such as "image versus process", "design versus architecture", etc. have been discussed and concluded in this regard.

The research results indicate a relationship between performance and architectural form, which creates a meaning between performance and architectural form to express the architectural form. Therefore, it can be said that the relationship between function and form can occur if the relationship is related to form, so the relationship between performance and form is interpreted by the observer concerning the expression of architectural self-creation. If we look for deeper and higher concepts in their design and implementation for the sake of necessity or freedom in their design, they will become more memorable and lasting buildings.

2. Background and review of theories

Considering the creanovatology of architectural design concerning components

such as thought and conversance in the creation of the building has made neither complete determination nor independence acceptable, but there is an intersection between a relatively independent field such as architecture and possible and limiting conditions of society. In the field of architecture, there is an internal order, but its intersection with a particular society is a historical issue, not a logical proof. Design in architecture actually tends to overlap with external forms, but in contrast, the architecture of the "existential will" feels a need, that is, a form in which the need has not grown. In the meantime, after returning to Montreal in 1964, Charney found examples of process and imagery in the new architecture that emerged from modernity. Charney noticed the difference in the Purisme legend. The imposing ports of the Port of Montreal were clearly not American meadow relics; They are also not made to provoke emotions. He concluded that they are not elevators and buildings, but large-scale machines built to move grains. Moderns saw elevators in the 1920s as formal for future architecture and the creation of new styles [4]. The characteristics of design learners are the same as the characteristics of all human beings, which is placed in a category called individual differences; That is, design learners are different in their ability, knowledge, insight, and transfer in design activities[5]. The study of design history is

not limited to architectural design. Building designers in all areas instinctively seek design records when faced with a new project [6].

Studies show that performance -oriented architecture goes back to the era of modern architecture and product design in the first half of the 20th century. Buildings can be defined by their purpose and appearance. In this type of architecture, one of the less discussed points is the efficiency of the form in urban buildings which in this research deals with the components of thought and conversance in this field, with what thought did the initial design of the built buildings begin and with what erudition is done.

3 .Methodology of research

In the present study, the research has been made descriptive and analytical its results are evaluated in combination with qualitative and quantitative combination . A study of the works of architects in the architecture of past and modern periods and their results can be used in the field of performance-oriented architecture design creanovatology, Because each of the designers and experts from a different perspective to design the building and use their theories in the architectural design of the building, they create creative works in the body of urban buildings[7].

Based on the method of form and performance analysis, three groups are classified as follows: 1) The concept of form follows performance; 2) The concept of

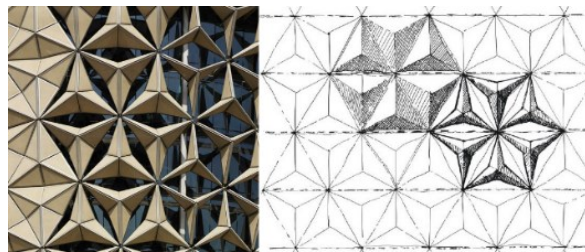


Fig.1. Performance oriented design (Source: Archdaily)

performance follows the form;3) The concept of form and function are implemented together [1]. Then, based on this method, the concept of buildings that reflect the relationship between the concept of form and function will be analyzed













and will be associated with the meaning of these three concepts according to what the architect wants to express. One of the most widely used measures in architecture research and profession

is sorting, which is classified as "free and multiple guided." The researcher selected and sorted the works in a guided manner with a five-choice measurement spectrum. In non-probabilistic or targeted sampling, The researcher has less attention to the generalizability of the results to the larger population and is given more importance to finding appropriate patterns of data collection from specific groups and populations[8].

In this research, using Delphi technique and interviews with expert elites, among various examples of the architectural buildings of Contemporary West, 20 index buildings were selected and evaluated qualitatively using a purposive sampling method. To have access to the urban buildings in accordance with the efficiency-oriented approach, due to the anonymity of the commentators and lack of influence and impact acceptance of others, Delphi technique was used in selecting them. Other benefits of Delphi technique include group data collection, prioritization, goal setting, and group consensus which should be considered in this research. The Delphi technique can generally be classified into traditional, political, decision-making and classical. From another point of view, two traditional and fuzzy methods can be used in research. Therefore, in order to reduce the

number of required steps, better flexibility, reasonable cost and limited time in response, appropriate classification of scientists and experts, fuzzy Delphi technique has been used in this research. From quantitative and qualitative parts in data analysis, qualitative method was chosen to control the validity and reliability of the results. In this regard, based on factor analysis method, in order to prevent multiple analysis of more accurate and optimal results and reduce the volume of variables, a questionnaire was formulated and presented to ten scholars and an assistant professor of architecture in which it was asked that 20 works of historical and contemporary architecture of the sample, which are based on the axial efficiency approach of the two components of thinking and mastery in them, and selected by purposive sampling method to evaluate the quality in three categories of "good, middle, weak". Then by collecting the questionnaires the method of deleting items through image prioritization, in accordance with the central efficiency approach, a total of images that had the most frequency of repetition in the opinion of architectural elites were selected. In the next step, they were asked to prioritize the selected samples in terms of order and quantitative analysis by prioritizing the top five architectural works.

Table 1: Scamper Exercises (Source:Talebi et al.,2020)

					
	Get bigger	Get smaller	Add something	Add something else	Eliminate
					
multiply	Divide	substitute	combine	Change color	Change situation

4. Theoretical foundations

Creativity is present in all design conditions, especially in the fields of architecture, interior design, graphic design, landscape architecture, and industrial design [9], but what is important in the emergence of creativity is thought. In fact, without thought, there will be no creativity [10], although creativity and creativity require the novelty of the results of the creative thought [11], however, often the ability to think creatively does

not mean the ability to create something out of nothing, but rather the ability to generate new ideas by combining, changing or developing existing ideas [12]. Table (1) shows examples of scamper exercises using the nine steps of the technique based on simple variations of the square shape. According to Table(2) In the first stage, the scope of vision must be achieved through a sense of existing challenges; Secondly, it is important to find the necessary data and

information that make it possible to better understand the challenges and issues; In the third stage, the classification of challenges is based on the knowledge obtained from the previous two stages, which can include prioritizing problems or recognizing sub-problems of the main problems [13].

Charnie's case shows how the internal history of architecture is transformed by an introduction to concepts from outside disciplines. In Charnie's work, this dichotomy arose in the form of opposition to the terms "design versus architecture", "image versus process", "institutional system versus popular architecture", "Oppression against freedom",

However, if Charney's itinerary is an example of a pattern of general change from a biological analogy to linguistics in this period, It also shows that this thematic shift in architectural theory does not eliminate the dual framework inherited from the modern movement. In Charnie's case,

thematic change seems to be more integrated than introduced by external concepts. The obsession with the contradictions of an architectural entity that perpetuates the mythical and inadequate relationship with the "world" has constantly driven him to action. As a result, external sources enriched and validated a critical debate raised by an internal issue for the field of architecture [4].

5. Findings and discussion

For understanding the monument and their compatibility with the concept of form and usefulness in the creation of architectural design, Based on what was mentioned in the research method, in order to study and analyze the components of creativity, thinking and mastery in architectural works and in order to advance the research and also to limit the scope of research, purposeful sampling method was used. It is to be noted that since the study of the axial functioning studies is often in the architecture of Western



Table 2. Classification table of creative and thinking (Source: Authors)




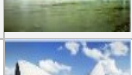


Torrance	Osborne	Scamper
Problem solving process, hypothesizing, testing, transmitting results	Determining the process, proposing change, detailing, reviewing the response to provide a solution	Enlightenment, ideation, development and implementation

buildings that is affected by the global war and its subsequent developments and are not measurable in our country, 20 architectural works have been chosen from different historical periods in terms of modern architectural works. By presenting it to ten experts, professors and architectural elites, they were asked to evaluate the pivotal efficiency component in terms of quality with the considered components of creativity, thinking and mastery of each work. Therefore, Table 3

designer, city and country in which the building is located and in relation to some of its key components of the work in accordance with the axial efficiency approach was given a brief description. The quality rating of the building was evaluated in order to comply with the components of creativity, thinking and mastery of the axial efficiency application with one of the given items." ***(good), **(middle), *(weak)"

Table 3. Architectural Building (Authors)

No	Picture	Building name	Designer	Country/city	Description	Score
1		Luxury residential complex	Farshid Mousavi	France Montpellier	An emotional complex with residential efficiency, light and natural ventilation Environmental stability	*
2		Church on the Water	Tadavo Endo	Japan Awaji	Nature versus geometry, a combination of Eastern teachings, simplicity, humanism, the world and beyond	***

3		Bauhaus School	Walter Gropius	Germany Weimar	Alliance of artists and craftsmen, cheap, efficient and compatible with mass production	**
4		Ceremony Hall	-	Azerbaijan Baku	Brightness and transparency, mastery of integrating society and business	*
5		Helsinki Olympic Stadium	K2S and NRT Architects	Finland Helsinki	The manifestation of pure functionalist architecture, match to the needs of sport	**
6		Villa Savoye	Le Corbusier	France Poissy	Physical efficiency. Visually replaces the sense of peace of mind and builds in the interaction of the user	**
7		School of Architecture Library	Bernard Tschumi	America, Florida	The idea of mastery to create event and communication, activated by the energy generated by three color generators	*
8		World Trade Center	Calatrava	America, New York	The Centre for Transit at the Location of the General Assembly, the composition of light and sculpture, and the grace of beauty	*
9		Disney Concert	Frank O. Gehry	America, Los Angeles	Pure creation and amazing ideas, the intersection and harmony of human arts	***
10		Museum of Science and Art	Moshe Safdie	Singapore	using the energy of nature in design ,integration of beauty , efficiency , and technology	*
11		Tjibaou Cultural center	Renzo Piano	New Caledonia Nouméa	Creation of indigenous symbols	***
12		Bangladesh Parliament	Louis Kahn	Bangladesh, Dhaka	Complex spatial combinations and the culmination of lighting mastery	**
13		Notre Dame Cathedral	-	France, Paris	Playing with the proportions and creation of unexpected events , the release of bold action in the project	***
14		Malmo live Building	Schmidt Hammer	Sweden, Malmo	Clarity, efficient organization, diversity, intimacy, dynamism and multifunctionality	**
15		Bird's Nest Stadium	Jacques Hertzog De meuron	China, Beijing	Efficiency of functional and technical needs required, innovative and simple and understandable spatial impact	***
16		Hrydar Aliev Cultural Center	Zaha Hadid	Azerbaijan, Baku	Demonstrating the connection between historical Azeri perception and subtle Azeri emotions, mastery of formatting, fluid geometry	*
17		Guggenheim Museum Bilbao	Frank Gehry	Spain Bilbao	A combination of statue species, architecture beyond time	*
18		of the University of Durham	Libeskind	Canada Durham	Simple and efficient design , Natural lighting, Intertwined shell, One of the most effective study collections	*
19		Family of Towers	Benoy company	Australia Melbourne	Variety of efficiency in volumetric and functional similarity, Maximum benefit from wind flow and natural light	**
20		Lotus Temple	Fariborz Sahba	India New Delhi	Natural light and ventilation, a symbol of beauty and purity	*

In order to improve the image questionnaire (image participation method), five effects were selected .The function of the shape of the building has been studied in three groups.

Then, concepts and contradictions such as "image versus process", "design versus architecture", etc. have been discussed and concluded in this regard. In the next step, they were asked to

prioritize the selected samples in terms of order and quantitative analysis by prioritizing the top five architectural works:

1) Jean Marie Tjibaou Cultural Center

2) Malmo Live building

3) Water Temple Shingonshu Honpukuji

4) Disney Concert Hall

5) Bird's Nest (Beijing) International Stadium

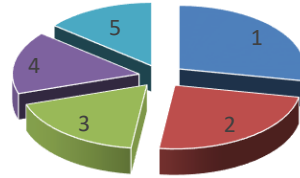
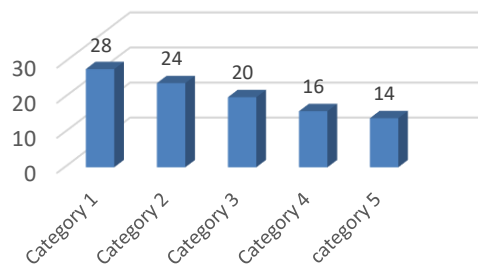


Fig.2. Chart of Circular distribution Score (Source :Authors)



6. Examining the buildings and their adaptation to the concept of form and function in creating architectural design

6-1. Jean Marie Tjibaou Cultural Center

Jean Marie tjibaou cultural complex with the concept of advanced technology is located in Nomea, New Caledonia in the North Ocean on the New Caledonia peninsula, a French colony. The collection was designed by Italian architect Renzo Piano in 1993, drawing attention to the native plants and cottages built by the indigenous people of Kanak. It was made of wood and stainless steel to celebrate the culture of the Kanak people and to remember the memory of French colonization. This cultural center is remarkable as one of the outstanding works of contemporary architecture in every way; Paying attention to the site and coordination with the environment, paying

attention to the environmental loads, the design process, cultivating the concept and of course the concept itself, and finally the quality and precise details of the implementation.

The building is based on a moral performance that reflects the morals, behavior, and activities of a local political leader and local hero Jean-Marie Tijibao, who was killed in the 1989 war for the internal independence of his region (New Caledonia). According to Capone (1999), performance is ethics, behavior, and activity, so

Renzo Piano's work at the Jean-Marie Tijibao Cultural Center begins with a performance that enhances the ethics, behavior, and activities of Jean-Marie Tijibao. So that it follows its form and function according to local culture and architecture.



Fig.4. Jean-Marie Tijibao Cultural Center (Source: Archdaily)

6-2. Malmo Live buildings:

Christine Almark, the chief architect of the Schmidt group says, "The idea of designing the city house was to show the architectural

features of the city" and that the life of the existing urban life was "rotated" and that a combination that had a statue of sculpture.



Fig.5. View of Malmo, Live buildings (Source: Archdaily)

6-3. Water Temple Shingonshu Honpukuji

Water Temple Shingonshu Honpukuji with the concept of geometric shapes 1990-1991 in Avaji 6, Hugo, Japan was exposed by the architect Tadavo Endo 7 with concrete material. The building begins with the circular geometric shape of the lotus flower symbol; the Lotus flower is a flower that can grow in a dirty area full of flowers and it is also useful for humans because it has edible fruit. The building functions as a place of worship under the red peak pool, because the birthplace of Siddhartha Gautama 9 was in India, which, according to a world map in western Japan, the west symbolizes the position of the sunset, where the sunset is shown in red, so the apex of the Temple of Water has a red color.

Then it can be said that the function of this building follows the geometric shape of the circle [1].

The materials, colors, and dimensions associated a vision of city and future life Users can easily find out the thought of specific diversity of efficiency and functions, as well as the small city that was collected in one place. Gehry with stainless steel and stone. This building uses the concept of deconstruction, which means the main factor.

6-4. Disney Concert Hall

Disney Concert Hall was built in 2003 in Los Angeles, California, the USA by architect Frank Gehry with stainless steel and stone.

This building uses the concept of deconstruction



Fig. 6. Status and Building of Water Temple (Source: Archdaily)

which means the main factor. This can be seen from the use of stainless steel material structure which is very dominant in the expression of the building, while the building function is for a

concert hall , so in this building, the performance follows the form the structure of stainless steel effects the expression of buildings[14].



Fig.7. Disney Concert Hall (Source: Archdaily)

6-5. Bird's Nest International Stadium:

Meanwhile, the building in which the concept of form and function are implemented together in its architectural design is a bird's nest in China. Beijing National Stadium) with the concept of the 2008 Bowl and Bird Nest in Beijing, China

was built by Herzog and Moron architects with steel, concrete, and resin materials.

The concept of this building is reflected in the relationship between function and form, each of which seems independent and works together.



Fig.8. Beijing Stadium (Source: Archdaily)

Because form uses the concept of bird's nest structure, while performance uses the concept of a bowl that can accommodate 91,000 spectators,

therefore, buildings do not have different priorities, all of which have a conclusion in the concept of architectural design [1].

7. Evaluating the thought component

According to Debono, the design requires creative thinking to get ideas and possible suggestions. Creative thought is an intellectual and mental activity and means the ability to combine ideas uniquely or to create a connection between ideas or mental activity to create new ideas and new and innovative ways and attitudes [15]. Creative thought, which Debono has called lateral thought, is a set of tendencies, terms, stages, and methods of their own, including movement and motivation [16]. The use of creativity techniques, especially the theory of

Triz, which encourages both convergent and divergent thought, is essential in the process of architectural design, and its teaching is recommended during the study of students[17]. The only available model designed specifically for architecture students is the model of continuing creativity in architectural design. According to this model, creative process training consists of an educational process and includes 5 steps: a) The stage of generating an idea (subconscious mind) in which in this stage any idea, although irrelevant, is welcomed and the more ideas there are, the better; b) Defining



Fig.10. The House of an Unknown person
(source: Jean Salonier)

an idea (design) that encourages thoughtful people to be free at this stage and does not involve themselves for background information on design issues and past experiences; c) Assess that the refinement of one or more of the subject

8. Architecture design for conversance

According to Charney, a building aims to highlight the collective space of a street marked by the facades of individual buildings, a space that has been demolished, structured, and is disappearing by the ruins of a city.

For Charney, those remnants are not a relic of the past, but a summary that forms the future of the city. This installation process introduced parts of the house that never existed; He thus realized the idea that ruins could predict Montreal's future[4]. A nother example in our country is the "Fatimid House" in the area of the old texture of Gorgan, which was built in the Qajar period with a combination of European symbols and artistic brickwork and beautiful decorations. Currently, it is in ruins, although it has established a deep bond

solutions is the result of the idea generation phase; d) A review that is hasty in choosing ideas for feasibility and forefront; e)Deciding which the final stage is and choosing the best solution [18].

with the community and points out the influence of Western civilization in later ages, clearly visible to everyone in the city.

According to Charney's analysis, it can be concluded that in the study of the creation of architectural esigns, it is possible to emphasize the displacement of analogy.

It also suggests a structural shift in the understanding of mechanical/biological analogy with a semiotic architecture as a social practice, because semiotics is based on the premise that it has common referential links to which human artifacts convey meaning, and these links are socially linked: Society makes every use a sign of itself. As a kind of natural symbol, popular architecture reflects the basic nature of architecture [19].



Fig.11. Fatimid House of an Unknown (source: Authors)

Architecture emerged as a system of signs with two orientations; The first tendency led to the formation of new forms of architecture, which led to the desire to evoke the autonomous life of architectural forms; The second tendency assumed that the meaning of architecture came from a sense of place. Like the theoretical contributions of other important architects/critics

of Melvin Charney's generation, over thirty years he developed a genuine dual reading of architecture that sought image after image. In his view, architecture was never a matter of aesthetics and formality, nor was it the product of individual genius. Real-life-based architecture, derived from an intrinsic college, is common to all, if unconsciously, and gives meaning to

collective forms such as cities. He replicated and anesthetized the architecture of indigenous architectural forms, both popular and industrial [4]. By thinking and conversance in the creation

9. Discussion

By examining some selected influential urban buildings in western architecture, their performance driven has been showed with emphasis on the components of thought and conversance, that building performance is a relative matter. Performance is a fundamental concept of the type of space that appears in the walls, floor, ceiling and level difference in buildings.

The findings of this study give architectural designers the freedom to make connections between the performances of the form, but the most important thing is that the meaning and concept of architecture should be reflected by the expression of the designed form. Some exploratory considerations can be made from this situation:

First, one can reflect on the place of the various ideas and trends that have been launched in architectural theory; Theoretical frameworks, such as critical theory, postmodernism, critical regionalism, deconstruction, or pragmatism, are not equivalent and interchangeable. They are neither superficial phenomena nor fashion whims or the result of external influences: their appearance is entirely tied to the interior of architecture. Therefore, if the history of architectural theory goes beyond the reactivation of forgotten manifestos or the use of an ideological framework that history should say, this activity must discover the underlying logic of this field in mapping the relationships between them. Concepts and explanations of their role in the development of architectural knowledge should be stated. Second, the "knowledge" produced by the "import method" seems critically inseparable from the architect. It is this intention that distinguishes theoretical works such as Charney from "theoretical consumption," which is confirmed by an understanding of the history of theory as "the coming and going of a series of theoretical frameworks." Since meaning derives

of architectural designs, instead of considering architectural figures as decorative objects, we can see in linguistic images traces of language rooted in a collective subconscious [20].

from the search effects of an important project, such "knowledge" certainly has a cultural and social connection but has no "scientific" value. Thus, in Charney's case, the important perspective created by "exposing what the architectural firm suppresses" is an example of "recalibration" aimed at exposing the theoretical distortions carried out by dominant models. Third, the introduction of new themes in architectural theory has regularly corrected the internal dichotomy of the field of architecture since the 1960s, but this dichotomy persists and shows that the internal order of the field is consistent but not determined by external history. Simply put, the "rules of the game of architecture" have undoubtedly remained substantially stable throughout its history, while its thematic content has change. In the field of architecture, there is an internal order, but its intersection with a particular society is a historical issue, not a logical proof. Design in architecture actually tends to overlap with external forms, but in contrast, the architecture of the "existential will" feels a need, that is, a form in which the need has not grown.

10. Conclusion

Undoubtedly, what is important in the emergence of creativity is the thinking that has left a lasting impression on the works of art with the mastery gained over the years. In general, architectural design is derived from the components of human needs, proportional form, local regional issues(cultural, historical, social, etc).At a high level, the performance-oriented architecture is located, which in this research examines the components of "thought" and "conversance" in urban buildings. Considering the creanovatology of architectural design concerning components such as thought and conversance in the creation of the building has made neither complete determination nor independence acceptable, but there is an intersection between a relatively independent

field such as architecture and possible and limiting conditions of society. Since the study of axial functioning studies has often been in the architecture of western buildings, that were affected by World War II and subsequent developments and could not be evaluated in Iran, therefore, creative analysis in the context of thinking and mastery was limited to the architectural buildings of Contemporary West, which used Delphi technique- fuzzy methods and interviews with Expert elites, among various examples of the architectural buildings of Contemporary West, 20 index buildings were selected and evaluated qualitatively using a purposive sampling method.

The research results indicate that a) There is a relationship between performance and architectural form, which creates a meaning between the performances of the architectural form to express the architectural form.b)The function-form relationship can occur if the

relationship is form-related, the function can also follow the form of the function and form can be run together.c)The relationship between this function of form is in a way to express the architectural form, so the relationship between this function of form is interpreted by the observer to the expression of the architectural creation itself.

By examining some selected influential urban buildings in western architecture, their efficiency driven has been showed with emphasis on the components of thought and conversance.

Over the years, the long-term life or activity of users in them has shown that the buildings may respond to the efficiency driven in the short term.

But if we look for deeper and higher concepts in their design and implementation for the sake of necessity or freedom in their design, they will become more memorable and lasting buildings that will be called an exemplary model for all users and designers of the present and future.

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