Diasporic culture: Appearance of identity in visual elements

Sara Eftekharazam1*, Ahmad Mirzakouchak Khoshnevis2
1MS.c in Architecture, Hamedan branch, Azad Islamic University, Hamedan, Iran;
2Professor in Research Institute for Cultural Heritage, Handicrafts and Tourism, Iran
*E-mail: sara.eftekharazam1@gmail.com

Abstract
Immigration has affected the identity of Afghan settlers; however, it might be possible to arrange the environment so that their identity needs could be satisfied. Afghan settlers in Iran need a space with appropriate cultural function to mitigate the existing lack of cultural identity. It is expected that an architectural design compliant with or inspired by Afghani culture could facilitate the process of social integration of them in Iran’s culture. In doing so, in a first step the key elements of Afghani architecture that can help the objective of social integration of the aforementioned settlers should be identified. In this regard, the question is whether a suitable architectural form of the building that represents the country of origin (of the settlers) should be inspired by the history of that country or the immigrants should seek an amendment and innovation in their historical architectural heritage.

Presence of Afghan symbols in the design of cultural buildings can alleviate the identity crisis that affects the lives of Afghan settlers. They will be proud of buildings that feature key elements from their history and culture and the presence of Iranian citizens in those cultural spaces furnishes a forum with a unique opportunity for the cultural interactions. To prove the premises, a field poll is required to be cast in similar cultural complexes to survey the preferences of both settlers and hosts. Additionally, such poll can determine the priorities of side-products of such cultural complexes and individualize the identity features which are most effective in Afghan settlers. In doing so, questionnaires depicted by contemporary and ancient Afghan architecture will be handed to Iranians and Afghans. The results show that Afghans approve modernized traditional Afghani architectural forms.

Keywords: Diaspora, culture of immigrants, identity crisis, Afghan

Introduction
Constantly presence of ethnic and religious minorities in communities is faced with cultural challenges. After the glorious Islamic Revolution in Iran and the events of the civil war in Afghanistan, our country witnessed a massive migration of Afghans after the decade of 60. The presence of immigrants in reconstruction and development of the ruins of the imposed war in Iran is known to everybody. However, with the marriage of Afghan minorities in Iran, today we witness the presence of a generation from Muslim and Persian-speaking people in Iran that are half Iranian and half Afghans. Although the history of culture and art of Iran and Afghanistan tied together but always missing identity crisis of these people and common future generations between the two countries is particularly important. Each ethnic knows factors and elements related to its past history, and it respects them.

An architecture which has familiar and readable forms to Afghans can be a source of pride and attractiveness to them. The theoretical framework studies and examined readable forms for Afghan refugees in Iran, and while presenting the results of research into the necessary principles and guidelines, to design building with proper use. In fact, the subject of Afghan emigrants in Iran is the case study of investigating aesthetic of minorities in other countries that Iranian are also faced
with the same challenges encountering with the culture of countries in which migration is done, and the results of this research will guide the Iranians living abroad as well.

Background of the study

In recent years, the issue of Afghan emigrants being deprived of some civil rights in Iran, such as the right to education of children, the right to work of children, lack of medical insurance and similar cases have attracted the mind of civil rights activists, etc.

In this regard, some civic activists have started working in popular publications to aware the community about the dangers due to the isolation of this part of society; some of the harmful effects of this isolation can be summarized in the following cases:

1. Create a remarkable illiterate or semi-literate population in not too distant future
2. Be motivated anti-social feelings and spread vandalism of public property and create the Rail cost to society
3. Create poor neighborhoods (both cultural and economic) and increased cost of providing security in society
4. The more spread of black and illegal work among the studied population
5. Become deeper the gap between immigrants and common citizens in a way that controlling them have more costs.

The objective of this study is to establish a culture house with multiple performances that consider the affiliation of the origin community. Cultural aspect and performance of the set allows that the familiar performances and forms together revive the lost identity.

Select the appropriate and familiar of Afghan architecture and organizing the spaces can attract the audiences' consideration to the issue desirably and create appropriate atmosphere to solve identity problem (Abbott, et al, 2000). So far, the issue of providing cultural contexts for reviving Afghan ethnic identity and participation of these immigrants in Iranian civil structures was not considered by the activists of architecture field. For the purposes of this study, and to provide necessary speculations in order to precise establish of the subject of that causes the social costs resulting from the isolation of Afghan emigrants in Iran, need to collect the necessary statistics from groups of immigrants population, their education level, the family life form, and consider the form and aesthetics of familiar form and performances to the population of foreign families, and the special difficulties of these households in resolving identity issues and so on. On the other hand, due to the need to study the quantity of the impact amount of cultural symbols of foreign nations to communicate with the audience cannot rely on guess and thought, and it is necessary that the unknown cases should be come in design theories where on the basis of required surveys (Nash, Wong and Trlin, 2006). Since Afghanistan has been located at the confluence of different cultures and civilizations, has presented good examples of architectural works in different historical periods, currently limited number of historic architectures have remained in Afghanistan.

Architectural identity of Afghanistan

The cities were developed after the establishment of the Islamic Republic of Afghanistan in 2001, unfortunately, style and type of buildings were chaotic. Many building techniques from neighboring countries such as Pakistan, Iran and many Arabic countries and even from distant countries such as Europe and the US have been combined with Afghan techniques. Many residents of Kabul do not know Kabul as an Afghan city. So how can we achieve to Afghan architecture? Referring to Afghanistan architectural history, can be partly answered this question. Afghanistan architecture has been influenced by massive land and interconnected the two continents of Asia and Europe, and it is thousands of years that it has been affected by of culture of different civilizations.
like the Achaemenids, Persians, Greeks, Buddhists and Muslims in Afghanistan. The symptoms of different cultures of these civilizations are clear in the monuments and buildings of Afghanistan (Dupaigne, 2007). Afghans inspired from all civilizations, and to this purpose should open a new, harmonic and proportionate page in Afghanistan today architecture. Balkh people believed Buddhism was so they easily accepted customs and traditions of philosophy of the Greeks, and took their freedom after Seleucids. Kushan Empire architecture was also influenced by the Greek tradition and created several buildings. At the beginning of the first century AD, the civilization of Gandhara (Kandara) emerged which includes eastern Afghanistan and Punjab. The remained works that can be named are Kajaki Dome, Shiuki Minaret, and Chakari Minaret. At the beginning of Islam (the time of Samanian Governance) architects built famous and authentic buildings, such as the tomb of Ismail Samani in Bukhara. So, the only building among them that still has been remained in Afghanistan is Masjede 9 gonbad. Balkh civilization transferred to Seljukto civilization over time, that from that time are Paul Malan, city of Sistan, Javajej Siah Posht Minaret, Zadian Minaret which is one of the most beautiful of minarets in Afghanistan. in Timurid era wind towers were built in the West of Herat and Afghanistan. Ulugh Beg’s tomb was used in Ghazni that map and its plan later for building the Taj Mahal in Agra, India. of the works of Safavid and Empire of the Mongols of India on the occasion of the victory of Babur Shah was built forty-cost Kandahar, and marble mosque is in Babur Shah in Kabul (Ceredaf, 2007).

Figure 1: Right to left: 9-dome mosque, Bridge of MALAN (the source Web site), Minaret of Zadian

Afghanistan Kings 1153-1298 (Hijri Shamsi)
Of the remained monuments of this era that can be named are the tomb of Ahmad Shah in Kandahar and Timor Shah in Kabul. Kabul can be a location in order to describe most of the Afghan architectural monuments. When Abdul Rahman Khan reached to the post of kinglet in 1260 Hijri Shamsi, wanted to build his palace outside the four walls enclosure. Abdul Rahman Khan promoted completely new approach in Afghanistan. An architecture that in addition to the previous buildings that note to inside, noted also to the outside, the vaulted corridors of Central Asian architecture can be seen in its buildings. Abdul Rahman Khan always was using Square and simple plans including the central dome, octagonal public hall with square rooms that a column had been attached in every corner of the corridor. Amir Habibullah Khan in 1280-1298 Hijri Shamsi paid more attention to style and architecture of India. This type of architecture was similar to military camps which had oblique roofs. Sardar Nasrollah Khan, the second son of Abdul Rahman Khan created a major change in the architecture of the early 20th century in Afghanistan. Sardar Nasrullah Khan, according to the invitation of Queen Victoria in 1274 Hijri Shamsi went to London. During his stay there, he lived in one of the houses on Renaissance style. The plan of this house intrigued him a lot, and in return to Kabul, he built a house in his palace in Kabul using the plan of this building, and he named it Zein Alemareh. From this time, the traditional Islamic architecture in Afghanistan is
limited only to religious buildings. Thus, Islamic architecture was replaced by European style method. In addition, the Amir Amanullah was also entered other decorative that affiliated with flame ornaments - like were common in French Gothic architecture into Islamic architecture, like pre bulge on the second house, sign of garlands top of the gate. He created a city called Darulaman that was 9 km away from the new city. Luxury Palace of Darulaman was built on a hill. Buildings such as Secretrit, Sharvali and other buildings related to the king’s relatives can be watched from top of the hill. The first law of building or constitution was issued in 1301. In this constitution, land was given free to those who were building a house based on the building standrds in a period of one year. Amanullah Khan also moved the capital of Kabul to Paghman that was at 20 kilometers of Kabul. Paghman created a building named Taghe Zafar in the entrance in order to celebrate the Afghanistan Independence. This vault was similar to building of the Arc de Triumph Paris. Since then all the king's relatives also built houses in the countryside city and public spaces look like European houses. Mosque, hospitals, libraries, hotels, tea houses equipped with circus show and music can be mentioned in public spaces. In constitution, building law had been stated in a way that not only houses must be seen from outside, but the houses must build about 15 meters away from each other, and about 10 meters back from the entrance. For this reason, the entire yard was similar to a large garden. Mass of European architects from different countries flocked to Paghman. The workers worked under the supervision of Italian architects such as Mario, Dogando. Over time and with experience achievement, they were drawing their own plans, which were later remembered in the name of Meamarbashi. Meamarbashis were drawing plans by watching building pictures that were in the European and American magazines. When Amanullah Khan was forced to step down from power due to internal revolts. Nader Khan, one of the former generalissimos, who lives in France in semi exile, returned to Afghanistan again. He created a military force in the southeast country. Nadir Khan was able to seize Kabul in 1308 Hijri Shamsi. Change for urbanity by Nader Shah is also important. The aid and cooperation of Soviet lasted from 1340-1371 Hijri Shamsi. Three decades of Soviet aid and technical and professional cooperation left wonderful evolution for architecture of Afghanistan. Afghanistan is a nation that has re-emerged in the 21st century. Unilateral progress and advancement of the 20th century and those days' architecture led the community to the side of denationalization. But, there is always the traditional and local architecture is standing up to today in spite of modulations' existence, and has made a fortified relationship with the community (Naweed, 2013).

Figure 2: Residential complex of Antilia

Mental emotions and individual feelings is a direct connection to use native materials, the as a result all these buildings reflect traditional architecture and a city view. Unfortunately, in Central Asia inconsistency building causes bringing traditional architecture to the margin, and transformation of the city. For example, in the Bukhara-Uzbekistan, since the climate of this town is
dry, so the water in there had been guttered towards the small lavers which caused creating pleasant and fresh air. But, their traditional view was forgotten on the pretexts of health and by the former Soviet government (Kazimee, 2008).

In recent years a group of Spanish engineers achieved first rank in the international competition to design Kabul museum. This group at the time of presenting their works, state Egyptian architect Hassan Fathy's words such: Arabs' nature is desert and wilderness and, and their unique privilege in terms of nature is sky. It should be noted that the nature of Arabs is wilderness but the nature of Afghans is mountain. Moreover, Hassan Fathi also adds that the architect should start his work from the spot that work has been left in the same spot. Attempt to obtain to attach created breaches through the new method but with skills that our ancestors left for us as a gift (Steele, 1997). The only reference of Spanish architects for the Museum of Kabul was mosque of Cordoba in Spain. In the Mosque of Cordoba all vaults have a one curve, but the vaults in Afghanistan, mostly have been made from two curves that lead to one point. Perhaps they were not aware of this subject and/or ignore numerous works Islamic and non-Islamic monuments in Afghanistan. John Gill, in his book recommends the city in the modern era like this: with this kind of researches not only we are going towards a sustainable engineering, but we will be moving towards an Afghan architecture. Stencils were used to attract attention in the ancient cities. Mr. Kazemi with his students in Pohenton, Washington state had launched a program under the name of tradition and progress in the field of housing in Kandahar. This program was anticipated in the way that construction stages of religious and social buildings should be considered the facilities and entertainments jointly. Although Kazemi's program had a scientific aspect, and thoughts of Kazemmi and Gil were different. But, the results show its quality equally. We must be notice to enrich and improve the quality of architecture and finally notice to the old and traditional architecture in Afghanistan instead of building houses without quality and quantity, and commercial of official buildings of glass and metal that consume high energy (Gehl, 2011).

Statement of problem

Anthropology was able to show that without fundamental solutions for compromise and reconciliation between the two basic dimensions of culture, namely its material dimension or technologic with its spiritual dimension or ideological cannot wait for a miracle and imagine that transition to modernity and industrial era can be associated with a minimum of social and cultural costs.

Anthropology tried as much as possible to expand their field of study, and in fact in pursuit of culture be entered to the all possible points that may see cultural problem. Anthropology tried as much as possible to expand their field of study, and in fact in pursuit of culture be entered to the all possible points that may see cultural problem (Fakouhi, 2004).

The identity crisis is a real problem and suffers from daily life of people. Human by manipulation in his surrounding tries to authenticate his identity and attempts to organize the environment in the ways that would satisfy his demands from space. In order to this he arises to search for the conditions of authentication of space, so be successful in the authentication by their establishment (Lang, 2002).

Belonging to one space should not be mistook with its authentication, and these two would not be considered equivalent, and not to deal nostalgically with the issue of identity. Because the identity rather than focusing on the past, contains the present and even be able to extend to the future (Ghasemi Isfahani, 2004).

Immigrant culture or diasporic culture is a term that was created by increased migration on the one hand, the formation of communities on the other hand, urging these congregations to keep
their original culture. From the 17th century onwards, migration had an increasing growth for reasons such as the development of transportation facilities, and major economic crisis that was prelude to the industrial revolution. The initial idea about the immigration was that while the immigrants live in a new land along with their fellow immigrants or co-culture communities, become compatible with the culture of the destination country, accept it and be a part of it rapidly and in 1 or 2 generations, whereas the researches show that an emigrant remains faithful to his original culture with more or less intensity and follows it in important layers of his life. This desire, which is perfectly normal issue in identity crisis, should be considered also a search for identity. Identity of immigrant or diasporic identity. Community-oriented can be a sense of identity among a population of immigrant or minority, which created a sense of belonging to a set of cultural phenomena in individuals such as language, customs and traditions, religion, etc. and thus create a certain social behavior that the most important of them is giving priority of individual to having cultural relationship and exchange with his community group. Today, community-oriented cannot be considered as a negative thing and social damage, this right has been recognized for people with common language, religion and customs and traditions, apart from the dominant cultures that come together, form a congregation, and are activate it. Growth and creativity of the source culture and congregation does not weaken the position of the dominant culture. A group of countries such as Great Britain carried out a number of programs in this area that its main axis is recognizing cultural plurality (Norberg-Schulz, 2003). In this direction, there are ancient museums, contemporary art, art galleries etcetera in cities like New York, Paris, Milan, London, etc. That is, they activate in order to familiarize people of that community with the history and tradition of the people of other countries, and establish cultural common backgrounds with each other, and to reduce their social differences, and problems of precursor and cultural influential group of un-developing communities (Anhalt, 2011).

**Iranian Cultural Club in San Diego**

Iranian Cultural Club in San Diego is in the southernmost part of California that is launched twenty-five years ago by the Iranians. One of the most important notes that any immigrant community considers to it after passing through the first stages of Immigration and inhabitancy is the need to maintain the language and culture and the originalities of that society. Iranian community is not excluded from this rule, and during the years that this population of immigrants has been increased day by day. The command for immigrants is to maintain their culture and language. One of the causes of these clubs creation is that immigrant children would be in trouble with identity at the time of maturity and cultural club solves this difficulty. This club holds several programs in different areas of Iranian culture and joined programs with local universities and museums in San Diego for Iranian and non-Iranian audience each years. This club has a publication is called Peik for the purpose of contact with the community, and familiarize community with its culture, and deliver news and local activities which is published by the club. Part of the cost of the club and side activities is from program ticket sales, and a major part is from the aid of Iranian and non-profit organizations that support the cultural activities.

**Japan Culture House in France**

Among the countries that have a significant presence culturally in France, we can point to Japan. Because undoubtedly Japan is one of the countries that has been able to create a particular place for itself in France. Familiarity with Japanese culture house in France shows the importance of cultural activities in the world today.

1. The idea of creating the House of Culture of Japan in Paris is referred to 1982 AD. This project in fact was a joint idea of François Mitterran, President of France of that time, and Vezenku
Sara Eftekharazam, Ahmad Mirzakouchak Khoshnevis

Suzuki, Japan's prime minister of that time. In 1988 AD two joint committees were established to implement this plan.

2. The Government of France in 1993 leased an area of 1670 square meters near the Eiffel Tower for 60 years at a symbolic annual rent of 500 francs to the Government of Japan, and after selecting the final design among the 453 projects presented, started to found this building in 1994 AD.

3. This center also has an educational part that holds the training courses in various fields such as teaching English, learning Japanese calligraphy, traditional dance and like it.

4. Japan house of culture also has a traditional tea house that welcomed foreign visitors, and it is possible to participate in this event provided that to reserve tickets and early booking.

**Italy Plaza in America in New Orleans**

This eclectic architecture is a mix of styles and different historical periods that is performed by various and different materials. This plaza was established for Italian descent living in the city of New Orleans in America, between years of 1978 - 79 AD. Moore in his own plan did not attend to the texture surrounding the site that was a symbol of an ordinary American town, but his inspiration source in this project, new plaza, such as the old plaza, building, sculpture, enclosure, and especially the water and fountain has been displayed in a set of intertwined. Moore implemented the map of the Italian peninsula on the plan of this plaza. Since the majority of Italian descent of New Orleans are from island of Sicily. Therefore, island of Sicily has been located in the middle of this plaza and the center of compass was placed in the middle of the island of Sicily. So, in this plaza, the focus or in the better words, the center of the compass matches on the identity and ethnic and cultural roots of those who use this plaza; and physical layout rotates on the orbit of identity. Alps Mountains are in north of the country of Italy, which is the headwater of most of this country rivers such as Po, Tiber, and Anru.

The north of the map of Italy in this plaza is also elevated, and water fountains flow to the bottom from there; Moore even has placed two sculpted image of his face like Renaissance artists and craftsmen on one of the walls of this plaza (Qobadian, 2010).

**Iranian Arts and Culture Club in Manchester**

Artistic and cultural club has been established with the aim of creating a center for gathering of Iranian community. The Club intends to offer more positive image of Iran and Iranians by displaying Iranian art and culture. It also contains positive works to support and reinforce "the next generation of Iranians away from the homeland". All activities of Iranian artistic and cultural club in Manchester are independent of religion and politics.

Iranian art and cultural club in Manchester has the facilities including library, lecture sessions, celebrating, funerals, concert and show, and exhibition.

Activities that take place in this club include night of Poetry, teaching Farsi, Shahnameh reading, learning and acting workshop.

**Revival of the cultural identity of Afghans in Iran**

Today in the news of press, we are witness of widespread segregation applying about Afghan immigrants in the use of public spaces. Part of these impediments can be the result of a personal decision by the authorities in dealing with immigrants, but because the anti-immigrant feelings formed in various social groups is not clear, perhaps culture and identity of society source can be recognized, and be understood in more suitable social levels by presenting a cultural opportunity in the target society, such as Iran (Fakuhi, 2010).
With the selection of architectural form familiar to Afghans captured by certain elements of Afghan music in spaces, will be trying to more impact and influence of the message of design on the audiences' minds. Afghanistan has three main groups of ethnic Tajik, Pashto and Uzbek, and each is divided into several branches. Afghanistan people despite differences in traditions, customs and rituals from one region to another, have a lot of similarities with the Iranian that Nowruz, Chaharshanbe Suri, and Sizdah Bedar are among them. Common architectural patterns of the two countries are contemplatable as in the historical cities of Kabul, Mazar Sharif, Ghazne, and Herat can observe signs of the influence of different periods of Iranian architecture and Islamic region (Zahedi, 2012). This study seeks to answer the following questions.

1. How the role of architectural design is in creating a suitable context of the active participation of immigrants in the target society today?
2. What are the features of an architecture work required to meet the objective of a cultural partnership?
3. How is the amount of influence and impact of source country cultural symbols used in an architectural design in the modulation of a socio-cultural problem for the target country?
4. What the lateral performances of the discussed building to provide a suitable context in order to improve the level of identity is?
5. Should the appropriate and architectural form of cultural monument of the country of origin be inspired by the past history of the source country?

**Hypotheses of the study**

1. The architectural design using the familiar form and performances of Afghan race causes their participation in underway cultural programs related to cultural series as well as it is an opportunity for Iranians to familiar and promote identity concepts that remember from Afghans.
2. Afghan form and performances is discovered by using the history of Afghan architectural culture, but the designer should strive to invent new ideas in design.

**Research Methodology**

Design a cultural hangout for ethnic minorities among the other civilizations is not a new work, and in this time that cultural crisis in the ancient lands in contrast with cultural invasion are getting more serious day by day, presenting scientific solutions is worthwhile work. However, studies show that the effects of the works of art and architecture are much stronger. These researches well as analyzing the possibility of existence of architecture with culture and identity of a nation, and providing a design, in continue of the way show that contrary to what some experts of this category this era of this type of architecture is not only passed but should try by all forces in order to its consistency and to provide viewpoints in contemporizing the type of these concepts with modern patterns.

To accomplish this study, illustrated questionnaire was provided through a survey among Afghans in Iran, these questionnaires contains images that have been selected from the hundreds of photos of buildings and architectural projects in Afghanistan. 16 photos have been selected from different styles and have been put mixed in the questionnaire. Of these 16 pictures, 4 pictures are related to high-tech architecture of Afghanistan, 4 4 pictures are related to modern architecture in Afghanistan, 4 pictures are related to traditional architectural of Afghanistan, and finally 4 pictures are related to post-modern architecture in Afghanistan. For this purpose, we went to Afghan embassy and the cultural attaché of embassy was asked to distribute questionnaires among the Afghan population.
Conclusion and Discussion

The results of the questionnaires are as follows:
30 Afghan immigrants living in Iran have responded to this questionnaire:

According to the results of the survey through illustrated questionnaires show that of 30 distributed questionnaires, 158 selections among 16 submitted images have been marked. Most of the participants has been related to ages 36 to 45, and the minimum age arrangement belongs to the age group between 16 and 25.

As the above figure indicates, the most choices for the style of Afghan culture house by Afghan immigrants in Iran have been belonged to the post-modern style, and between these, the two following images have had the highest preferences to them. Image 2 and 3 with 22 and 23 votes respectively have had the highest votes from the 30 participants, and image 3 with 5 votes, and image 4 with 8 votes among the images of high-tech style, and Figure of modern style with 4 votes have had lowest priorities of Afghan immigrants for Afghan House of Culture in Iran.

The strange issue is that Afghans meanwhile disagreeing with styles anti-culture and without identity of modern and hi-tech among these images to the traditional architectural style using ancient patterns also did not vote, and attend them a little with 6 votes in image 1, and 8 votes for image 6. According to the achieved statistics it can be concluded that Afghan minority immigrants in the
target country means Iran, with a choice of architecture with postmodern style had been in search of their cultural and national identity, and like among the ancient array forms in the architecture with new structures. And, not only those architectures with modern and high-tech styles have not been able to satisfy the national and cultural wishes of Afghan nation in Iran, but also using ancient architecture of patterns have not been also selected for culture house of the Afghan people. This important is an alarm for architects with an emphasis on this mentality that designing for the minority ethnic groups in foreign countries is extremely important and heavy work, and the lost identity of these people can be kept alive using the new performances, but creation of national memories.

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