Time as a Critic Factor in Architecture

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Abstract. Time is the most important concepts associated with architecture. Architecture is realized through testing, selection, evaluation and judgment through time, it has many different images overtime, as if time overturn the many faces of the architectural text to show its weakness and strongest points, which will produce many images of architecture text that appear and disappear at the same period time. The Processes of testing, evaluation and selection makes time play the role of critic to architecture as the reader or critic examines a text, as such time relates to architecture. The research focuses on the concept of time as a Critic factor to architecture, which highlights the problem of the absence of a clear conception of time as a Critic factor to architecture. The research aims at constructing a theoretical framework and then applying it to selected projects, which leads to the conclusion that time as a critic shows and hides aspects of the creative architectural text gradually recognized in short or long-term according to the social, cultural, economic and technical conditions of production, which resulting in new interpretations of modern readings. This makes time a sustainable factor in architecture.

1. Introduction

Time represents a path to multiple scenes captured by the lens of time in the long path of architecture, from the classical physics theories to the contemporary concept of time, which was represented by virtual spaces which presented a new experiment of architecture through the test of time in a new method. It was the embodiment of science fiction films dealing with time capsule between the past, present and future. Today, with the advent of technological development, testing of this experiment has become possible in one form or another. Time is the container of change that occurs to both thought and material. Through it, changes and transformations of architecture can be recognized represented by either material or intellectual changes about the architectural texts and the accompanying intellectual and formal acceptance of the recipient through changing the thought and judgment associated with these texts. This is addressed by the research through its paragraphs and interlocutors, which link architecture, criticism and time, as the research paints its approach through its paragraphs that attempt to answer a number of questions raised by the research products of criticism by time of architectural text and how to show up? What are the procedures of time when it criticizes architecture? In order to achieve the goal of research of highlighting the importance of the concept of time as a critic factor to architecture through the cognitive framework, conceptual and practical to look down to conclusions.
2. Conceptual Framework of Time

2.1. The Linguistic Definition of Time

Time: The name of the combination: Time, Short or Long Time a name for a little time and many, and in the arbitrator: time and time era. The concept of time is a subject of confusion and difference between the thinkers, both old and new, but they linked it, in one way or another, to the movement and change of things [1]. Without movement and change there is no time. Time is measured by the short and long intervals in which things are sequence, and many defined time as: the amount of astronomy or the hours of night and day, this is said for long or short periods. Time is a perception arises by the human's observation of changes in things, whether they were dynamic or qualitative changes [2].

- Time: the measured or measurable period during which an action, process, or condition exists or continues: duration. https://www.merriam-webster.com/dictionary/time
- Time:(Noun): The system of those sequential relations that any event has to any other, as past, present, or future; indefinite and continuous duration regarded as that in which event succeed on another. https://www.oxforddictionaries.com
- the part of existence that is measured in minutes, days, years, etc., or this process considered as a whole https://dictionary.cambridge.org/dictionary/english/time

It is clear from the above that Time, which means time in English, is close to time in the Arabic language, because both concepts indicate a certain time (moments, days, years and parts). But time represents a longer time and is defined by an event. It happens in past, present or future, while era is absolute and encompasses time at all times. The critical time covered by the research deals with intermittent periods of the life of the *architectural text, where its different images appear at varying degrees, certain times and times of text (researchers).

2.2. Time in different fields

2.2.1. Time in Science.

Einstein rejected the idea that absolute real mathematical time, by itself and by its intrinsic nature, is carried out equally without any relation to anything external. And in his theory of relativism where he sees that the world has four dimensions; the place (which includes three broad dimensions in our concept length, width and height), relatively, to which he added the fourth dimension, time. He considered time is relative, and absolute time that Newton speaks about does not exist [3]. Einstein brought the interrelated concept of Space-Time or Time-Space that cannot be dismantled [4]. Hawking pointed out that time and space are always interrelated, and that any point anywhere in the universe cannot be observed through only two dimensions, as the horizontal level (length and width) and vertical level (height), but a given point can also be determined spatially over time (relatively) [5].

2.2.2. Time in Philosophy.

Studies indicated two types of time known as psychological time, which is given to us and it is a qualitative time, and the second is separate quantitative time. Psychological time is influenced by sensory perception, thus, it is not considered as a continuous progressive perception of the experience based on intimacy and progression for them [6]. Time is as essential as place; it is the essence of life. Time is accumulation, growth and permanence. Permanence is the continuation of the progress of past, which is increasing slightly until it swells and forms a future. Since time is the accumulation of images that have passed into existence, it is impossible for the future to be similar to the past, because in each step an increase is added to that accumulation, and every minute something new is created that is unexpected [7]. Time goes one way from past to future. According to our estimates, we humans on earth, cannot go back a second again and even for the physical laws that are said to be able to turn time back, it does not mean that time goes in two directions, but it means that these laws are capable of reflecting its re-descriptive, not for resetting time [8].

It is clear from above that there are types of time, including that within human's sense and periods, for example of physical, quantitative or scientific time, time as a container of three main times, past, present and future, and there are inter-periods of these main times link them (they appear and
disappear to show pictures of things). Time can only be understood when related to other concepts as (movement, change, evolution), accordingly, Time is defined as the continuous and intermittent periods in which things occur in the universe and are sensed by man through movement, change and evolution in the images of things.

2.3 Time and architecture

Many scientists and specialists, including architects, deal with the concept of time as a term that affects all aspects of life. Science until this moment reveals to us that time is very important, whether on the level of physiological impact on the human or on the environment and urban environment, or on its tools and uses, but beyond that to its virtual worlds through the means of communication that jumped over time and crossed borders and crossed distances. This requires us to understand the impact of time on architecture and urbanization [9]. Human have defined the concept of time through its development, where it depends on the mentally perceived memories, and the main changes for human are physiological and periodic changes [10]. The time in architecture emphasizes that nothing is fixed in the universe and all its elements are moving and changing. The process of transformation in architecture to be peaceful non-random, requires its compatibility with changes in the environment, nature or urban, making them "contemporary" and linked to its time and place. [11]. "Feshar considered time as the most powerful dimension of life, and a skyscraper, a new era in architecture. The movement of buildings was given as a philosophical response to a life that changed very rapidly and these changes of architecture were closely related to the evolution of psychophysiological man, and this development showed its effects in the architectural product [12]. Objects exist not only in place, but also in time, given that architecture cannot be started, realized, performed or sustain excepts in time. The essence of time is unimportant, what really matters are the facts and witnesses of time, which in architecture are static spatial moments, stored and suggested by it, and remains in the spaces and on the walls. Architecture does not end in a physical building, rather it begins in it, and it occurs only when human life begins in the building. In fact, when human actions are being carried out in buildings, it means enabling the human of catching time and enrich it with work and function [13].

2.3.1 Time and change of thought.

One of the most important features of the universe and life is the state of change, alteration and integration that are formed through continuous and persistent movement, everything moves to become a new thing after the interaction of the various elements in different environments and conditions to create a different existence was not before. Change is a natural phenomenon that all universe phenomena are subjected, to emanate from the dynamic and temporal dimension that it forms in that case [14]. The state of change does not depend on the physical dimension of the universe. The change includes the moral dimension in the movement of life culturally, socially and historically, and man must interact with the movement of variables to create a new behavior for himself in proportion to his new reality [15]. Man may usually obey the laws and the general norms of the environment in which he lives, but he also has the ability to make an effective contribution to bring forces of change to the forms of that environment. The evolution of human was generated by the tension between stability and alteration forces, that is the tendency to stable forms and system and other to break this stability, one of them seeks to preserve the old and the other works on the production of new formulas, this dualism exists in the fields of human civilization and what differs in the specialized areas are the ratios of the influence of factors of change and stability [16]. History has its own spirit, and the task of the historian or interpreter is to know that spirit and find the phenomenon supported and declared. Regardless the problematic relationship of architecture with its society, we can deduce the role of the basic society through the social memory in the preservation of forms and architectural products and continuity. The individual architect is unable to belong and step aside if time communication is not guaranteed and protected in collective memory that can preserve even inherited forms that have lost their practical value in daily life practices [17]. The architecture has a temporal and circumstantial presence in addition to what is eroded from time to time or interpretation of the future. The direction of time is attached to our familiar world, therefore the nature of basic assets will not be fixed, rather it will vary and extended [18].
The change of thought is one of the most important changes that can be followed in architecture. When we extrapolate any architectural period through the architectural texts that represent it anywhere, we can understand the principles, ideas and concepts that prevailed at that time. The change of thought in architecture is either an amendment to the previous ideas or a completion and maturation, and sometimes comes in contrary to what preceded it, as happened in the architecture of modernity and postmodernity. The factors of change and stability in each effective period of time depend on the emergence of architecture and its products in each certain era. The sustainable approach to architecture is one of the most important changes in architectural practice.

2.3.2. Change in architecture towards sustainable practice (thought and application).

Since the 1960s, there has been a growing interest in environmental damage resulting from wasteful use of resources. Many efforts have been made towards environmental sustainability and its definition of what policies and the quality of institutions can achieve sustainability. However, since the late 1970s and early 1980s, social and economic development took an integrated space along with environmental sustainability, where sustainability has more political dimensions than the environment as an issue of concern to the world at large. The global trend towards sustainability was not a decision taken by one side, and was subsequently adopted by others. It was a major development of several years of global efforts. Meetings and conferences were held, reports and documents were issued, goals were defined, strategies and plans were put forward [19]. Over the centuries, the view that man is a separate entity from nature has become an ideological basis for urban planning in the Western world. Nature has become a negative and dangerous context, and the city has become a symbol of civilization. But the beginning of the industrial revolution and the discovery of the extracted fuel has removed this balance, and there has been a possibility of subjugating the earth with modern technological tools and methods and bringing the twentieth century the age of modernity and adherence to modern technology, which added the Finest into a war on human nature. In the late 1970s, as architects and engineers became preoccupied with energy efficiency techniques, environmental design began to jump up into the "anti-technical" perspective. During the 1980s, environmental movement began to sweep and appear, for many environmental design proposals, and many strategies began to be called "sustainable design". Architects realized that the impact of their work resonates far beyond the outer walls of their buildings, and that modern technologies may not have the best solutions, many of these ideas were reintroduced after the new environmental movement in the late 1980s, where sustainable design was an environment-based philosophy, it means that design principles must take into account the dominant ecosystem. The green designer should not only consider the building but all environmental sources, culture, local economy, materials as well as the environment from which materials originate.

This concept is formulated in different words and methods such as: green architecture, environmentally sensitive design, environmental design and design with nature. Regardless of all that exists, sustainability from a design perspective is a process of building environments that have a symbiotic relationship with each environment and the environment in which the design materials originated. It is a design methodology based on its principles on nature. There is a use of nature as a metaphor for design, and the building has become an organism for living and breathing, an entity that consumes energy, excretes waste, ages, turns and dies. According to that, a designer must determine community priorities and build determination. Sustainability as a design concept, sustainable design is the integration of architecture with structural, electrical and mechanical engineering. In addition to the traditional beauty aspects of mass, proportions, texture, scale, shade and light, there are other things that architects should consider: environment, economy and human. Center for Economic Conversion, 1998, Sustainability requires not only a change in the quality of life, but also requires a change in ideas, mindset and values towards less-consuming ways of living. These changes must take global dimensions, environmental management, social responsibility and economic viability. The core of sustainability is as follows:

- Environmental design and planning.
- Psychological, cultural and social characteristics
Economy and resources
Human design

The essential role of architecture is to create a sustainable environment to provide safety, health, psychological comfort and physical existence of man while at the same time productive environment [20].

Figure 1. The living surface openings make the building look like a living organism breathing through these openings, and at the bottom of the picture is the transparent elevator that takes visitors to the museum to an area overlooking the roof.

Figure 2. An aerial view of the project showing the wavy roof garden with lighting and ventilation openings, and the box containing the solar cells and the partial shading of the porch surrounding the building.

Figure 3. The entire building as if a piece of green park was just pulled to the top, it was not created at the expense of green space.

California Academy of Sciences, USA, San Francisco, Renzo Piano, 2008, Platinum-level LEED certificate, http://www.swagroup.com/project/california-academy-of-sciences.html

Sustainable design aims at a new health condition, not just improvements, the production of a new generation of architectural products by the new sustainable design system, after diagnosing and understanding the features, principles and elements of sustainable design. This is a change in the thought of architecture over time. A new approach to architecture is the framework of intellectual and practical sustainability and must evaluate the architectural products according to this new look

2.3.3. Time and change of reading Architectural text.

The reading of the texts is an intellectual activity which is a product of difference, texts are language and language carries hidden meanings and connotations that cannot be revealed by superficial reading. Despite the practice of interpretation, the language remains secret [21]. The reader is the main engine of text through reading. Which each reader sees individually in the time and place where the text is read. Each reader has a specific horizon and the reading is different for the reader himself if he is re-read again and each reading generates a new meaning [22]. The presence and reading of the text is an aesthetic distance, it allows the reader to understand the text as it is not as the owner of the text and this distance highlights the aesthetic text and there is a positive side of these spacing The self-involved in the production of the text and demands understanding, help reading on the spread of the text time and place and break the freeness and freedom of monolingual because the text is only blades and symbols [23]. Every reading over time is a demolition of the prior understanding of the text, and it is
an attempt to modify and reconstruct it according to new data, and when the reader receives the text, he receives it according to his dictionary values that may differ from that of the author when he created a given text. These values vary from one reader to another, and to same reader at different times. All these variations are meanings of the text even if they contradict each other [24]. In the area of architectural criticism the critics often disagree about the same work and may change their views about the same work over time [25]. The process of understanding meaning and interpreting the text requires a short period of time and may be intermittent or continuous. The recipient cannot interpret the architectural work directly at the first reading. However, not all recipients interact with that change. As a result, all recipients do not feel that they belong to the scene that is subject to change and those who do not feel belonging do not realize it [26]. The interpretation of the text as a mechanism of criticism and reading has a set of objectives of architectural interpretation, which raised within this pattern different objectives, including the maturity of the architectural knowledge, the transformation of elite work to common use or the conversion of the language of poetic architecture into the language of use [27]. The purposes of interpretation are provocation and arousing interest and, it's related to the daily life of people and reminds them of human experiences. All interpretations contain information that salutes a particular point of origin through a unique work or view [28]. Interpretation is influenced by several external factors: Time, the architectural works are influenced by the spirit of time, not the time of their creation, but the time to which they pass. Therefore, the concepts used to interpret a particular historical building do not belong to the time of its construction, but to contemporary times. The interpreters may agree on the function of construction. As for the expressive aspects, they differ greatly. Culture, the interpretive forms of different levels of society are not the same, History The final interpretation of the work is what society sees, not the individual, and social norms and traditions give specific interpretations permanence after the collective agreement is acquired [26]. The active role of the recipient is comparable to that of the creative designer in his architectural creations, and get the status of creativity as a case between the appropriate recipient and creative designers through architectural output [29]. There is no right to read the claim of possession of the corner of the final meaning because the multiplicity of readings parallel - on the other - pluralism in meanings and interpretations are endless, and here comes the insistence on not recognizing the existence of limits limiting the meaning of the reason is that the significance does not have the power of presence itself, a healthy thing without preferring one to the other; for if this altruism is to be preferred [30].It is clear to us from the above that reading is linked to time through the multiplicity of reading and repetition of the text, it changes according to time and circumstances and gives a new meaning and reveal the meanings were not understood or aware of the text and this is a healthy thing ensures the text of immortality as long as valid for multiple reading over time and change

2.3.4. Time and change of evaluate & Judgment in architecture

The evaluation of a specific product is related to the manner of judging it and to the types of norms, rules or principles that lie behind it, also it's related to the specific cultural environment in a particular period. Therefore, the evaluation appears relatively and subject to change. The findings of many of the creators have not been positive. Positive as it appears and is characterized by creativity, time works on blurring its effects, where time passing reduces the positive value given to a particular product, the surrounding cultural context affects the evaluation of creative products after their appearance to the world and affects the dialogue between man and the recipient. The recipient lives within the specific environment and is influenced by his or her cultural norms because the cultural pattern represents a set of rules or principles a center around which a certain pattern of thinking and perception is formed [18]. There are a number of distinguishing characteristics of the time through which it can be measured and felt. These characteristics came in the parts of time - past, present, future - and memories, events play a role in achieving temporal images [31]. The collective interpretation that is legally adopted often overrides individual interpretation even if the interpretation of the designer himself to his work [25]. Since criticism is a human product, it cannot be eliminated from being self-governed by the background of the individual critic and his judgments and tendencies. Different critics might judge different judgments on the same work, and the same critic may judge the same work at different times [32].In feedback, the material tests the extent to which it meets the values and needs of the recipient,
the recipient understanding of thought and values of article and the reason for the consensus in the opinion of a certain metaphor and evaluated negatively or positively of the recipient is related to the general cultural context and sub-references related to it and that the recipients resort to [33]. Generally, criticism involves many tasks, but the most important and essential tasks are the interpretation and passing judgment (the task of any monetary operation is confined to) [30]. The modern meaning of the word "Criticism" means the correct appreciation of any technical effect, and a statement of its value in itself and its degree in relation to what is the other, that is equivalent to the word "judgment". Criticism is defined as operations Description of interpretation and judgment, is an analytical attitude and appreciation, to work and elements of aesthetic and intellectual constituent, a look at the strengths and weaknesses of that work [21].

2.3.5. Criticism and Criticism time.

In a reference to the importance of time and its relation to criticism, Paul Rikor presented his theory of "the phenomenon of misunderstanding", that is, we are more misunderstood than we are correctly understood, and misunderstanding generates the need for proper understanding [17]. that "understanding" is a general humanitarian need, reflecting the aspiration and desire to explore the text and decipher it. So there must be a new reading and a renewed interpretation in line with all the ages If the meanings of the verses in the divine books were limited to the reasons for their descent, eternal life. Away from the download time generates a time interval influenced by the variables of the era and ample [23]. The more the distance between the time of download and interpretation is increased, the more the cycle of conflict over meaning widened, the time of interpretation is usually active in sensitive periods and critical periods of conflict over the question of power, where is the conflict of power over who owns the text, To form social and political blocs and to create the historical event [16].

![Figure 5](image-url)  showing the theoretical reading and the theory of misunderstanding of the text (researchers)

Time is a psychological concept, an experience or an experience experienced by man, and his consciousness in time is manifested in three aspects: the sense of time, the sense of the permanence of time and sense extension of time [34]. If time has a quantitative character, it also has a qualitative character, that man realizes time through two factors: synchronous or sequence, which is observed from the tangible changes around it. And the duration required by these changes. We will find this constructive time to build again [34]. The meanings of things are not inherent in them, but they
become meaningful because of our knowledge of them and in part because of their social function. [35]. In this context, it is possible to define Criticism time as the time horizon associated with the architectural output as a text in which an understanding is influenced by the variables of the time and the horizons of understanding recipients and this horizon may be sporadic or continuous shows multiple images of text in recipient mind. (researchers)

3. Theoretical Framework

3.1 Trilogy Criticism, Time, Architecture

Architectural criticism is defined as a reading process that includes many events (description, interpretation, and evaluation). The interpretation of the text is an analytical process that seeks to reach the theoretical basis through the analysis of architectural language into its rules, meaning and evaluation through comparison with the texts. And then issuing the judgment to determine the quality of the work as appropriate according to what was reached in the previous steps in addition to the social requirements determined by the critic in an attempt to reach the overall picture [36]. The relationship between man and nature has always been described in the interactive relationship over time, and one of the formulas of that interaction is simulated by exploring, interpreting and translating its forms and components, trying to reverse them in its various productions, which one of these was architecture. This was the first picture of the interpretation of human production. This continuous process of simulation and interpretation has been subject to multiple methods and mechanisms that have contributed significantly and effectively to the enhancement of human production through the interrelationship between (the designer) and the recipient (the receiver), and the author here may return again to be the designer or his role is limited to the receipt through the monitoring of the product, or through its use (user role) and the measure of the success of the architectural output is not as containing phenomena as much as lies in the success of the project in the extent of urging the recipient to accept the architectural output, this means that the projects are based on the understanding depend on the specific field of interpretation in addition to the possibility of a good language to make the form able to convey the intended message, where the recipient seeks to investigate the features of the reference by the engineering configuration in proportion to age of production and its product[23]. Recipient is a joint reference between him and the designer. The creative process was linked to the nature of the relationship between its creative elements, the product and the receiver as a mechanism for determining the nature of the transformation from the recipient's thinking to the state of convenience in a latent image. The perceived image is shared by two aspects: the scenes and the architectural uniqueness. This image changes according to the changing role of each side [23]. Architecture chooses different possibilities and unites some of its features or manifestations into a complete and meaningful unit to reach solutions of general value by meeting the common requirements through means that are generally acceptable for perception, participation and spatial universality with characteristics that make the solution a common symbol, associated with the architectural system, in association with a civilized situation [37]. Recipient or creative designer is a purposeful object working for a purpose that is intended to achieve that work. Human being purposeful Practical objectives of the positions attached to having appreciated by [38]. There was a progressive development of the mental perceptions, which represents the immediate experience of the receiver with the work itself to reach its meaning during the construction of the relations of the parts and the simultaneous development of the mental perceptions represents the experience of the recipient with the work consider its own history, then its interpretation when the history is presented within the same understanding. Therefore, determining the role of the receiver at each of the experiment not to be conducted separately, but rather that the meaning is the result of the union of the two experiments, to arrive at the construction of a mental image from an objective reality in which it is evident through the image of the thing and its special presence in the mind. And a picture that differs from the substantive reality is fundamentally different because it possesses the characteristics that enjoy the objective reality of that thing, since the image is connected to thought, the thought produces a picture. The origins of any intellectual curriculum consist of its image over time, taking into consideration not only receiving the image but also knowing how to read it. What is left behind in the mind of the recipient,
while Continue to be influenced by certain ideas through images is affected by the recipient of the breed has ideas reflect the goals of those images and therefore, what carries the picture perfectly reflects the nature and way of thinking in the production of these images. This refers to receiving in a creative process different elements and levels of relations with the production to produce a particular image. [39]. The transfer of form from one civilization to another does not mean the transfer of the same meanings, but may be removed some of the meanings and values of the ancient civilization and the meanings new and modern functions in contemporary civilization and as required by the need for the existence of that form. In light of this is the adoption of functions as variables affect the meaning and then change the formal characteristics of the vocabulary is the fate of those words as decay and disappearance or renewal and communication [38], many architectural forms of purely utilitarian purpose With the passage of time and through continuous refinement and through the deepening of human with them to symbolic forms of holiness [40].

3.2. the Literature Review.
3.2.1. Al-Saidi, Haidar, 2001.
Architectural time is a conceptual concept that can be verified only by doing it in the translated objects of its effect. (The concept of existential time / self) as it discusses the characteristics of time and its interpretation / (time standard / relative) of motor concepts. The study attempts to reach the temporal dimension within the expressive side in conjunction with the spatial and functional dimensions as they represent the expression architecture to evaluate the concept of expression architecturally. It is not logical to separate the architecture either from its current time or from its history, and that the separation requires a breach and therefore a relapse in the dimension of the interpretation of the meaning of architecture [41].

3.2.2. Imam, Muhammad, 2002.
Time cannot be produced by itself as an architectural product, but there are other elements that have to do with production, thus the study represented three levels of time, the pre-present or the previous step (negative time point) {-}. where the initial components of the shape, the path of the present or the time of silence {0}, which is a step in the chain of sequence in which the shape is formed, which the levels of syntactic meanings can be derived, post-event or possible {+}, this path represents the state of transformation of the form that has not yet occurred and depends on the possibility of that form [6].

3.2.3. Jabr, Falah, 2007.
Architecture deals with the three basic dimensions (length, width, height) and the fourth dimension is time. It is cannot be tested without the time. The new addition is closely related to time, but its association with the following or the earlier one should evoke in the mind images that differ with the distinct moment of the moment and that human is the link between time and space. Meaning a connected string for the time is connected as a continuous process of time and is separated by the event as a ceiling and the result of the architectural output, so the event of birth (production) of the architectural text is the event of the process in which the time is separated at that moment or year. each text has two great visions one static and the other dynamically moving [42].

3.2.4. Naceem, Meshary, 2006.
The study refers to identity and its connection to transformations and architecture influenced by the variables of the age. Each environment must be dominated by values, traditions and experiences that form over time and be the tool of evaluation and selection in the minds of people and push them to choose the appropriate of the new. These values are common and associated with the memory of the assembly and include the nucleus continuous core values and changing ocean values. When local culture is borrowed from new ideas and forms to be used in the architectural environment, a group of processes is created to resist this new phenomenon. These processes (Self-critical awareness), which is characterized by individuals and groups when borrowing from other cultures to dismantle and understand the new and adapt or adapt to their perception and according to the system of values that
combine them and begins this mechanism to work cultural filter and personal filter, it needs a period of time. So the selection, adaptation and the new approach, these two filter unconsciously because they form the perception of the human and his thoughts about himself and all around him is considered a The cultural candidate is the most stable, while the personal filter is dynamic, architectural identity is at a strong level in a specific period of time in which architectural shapes have been come from, interaction with sociocultural values to the extent that they can reverse the moral identity collective, and may be weak in another period of time and increase the conviction of people in new forms and ensure that the meanings of special strength and therefore the industry of architectural identity is a gradual process of continuous occur at the level of feeling and unconscious. Permanent search for identity will make some forms in a constant change because these forms collectively selected [35].

3.3. Discussion and summary of studies

- The relationship between time and architecture is interrelated; they represent each other. The architecture embodies time through its structure, where the periods of time can be extrapolated from details and images of architectural structures.

- Time is a test factor for architecture, only through time can be tested buildings, validity and efficiency. Time is the main factor that reveals the meanings and energy embodied and inherent in architecture - it shows his critical role.

- Most studies find that the time of the architecture are levels and stages of instantaneous other extended and different names, negative, positive, zero, existential and muted. Time own his tools through which affect in architecture and it could be factors, elements and concepts.

- Periods of time show different images of architectural text at each stage of his life depending on the factors affecting it at that stage.

- The presence of self-critical awareness in each architectural era and this awareness may be amplified to form a public awareness of the community turns over time to what is like cultural resistance to accept certain architectural texts and reject others, strengthen some of them give a national identity may reach national symbols, and may not respond to some. The texts remain alien to the society despite the fact that they are technologically advanced. This critical awareness is linked to several factors, including nature of society, current economic, social, cultural and technological history.

3.4. The theoretical model of criticism time

After discussing the special studies and the general themes of the research, research aims to build the theoretical model of criticism time through a series of main and secondary indicators as shown in Figure 6 and table 1.

| Table 1. The primary and secondary indicators of the theoretical model of criticism time in architecture (researchers) |
|---------------------------------------------------------------|
| **Primary Indicators** | **Secondary Indicators** | **Possible values** |
| The main formulas of criticism time levels of criticism time | Fixed sequence time tone. It goes one way and cannot be stopped | - Time of text production | - Identification time text usage– |
| Data of criticism time | Time fluctuating tone. It has secondary levels. | - Time of questioning the text interpreting the text and predicting the potential energy. |
| The designer's intention. The general layout of each time level Sustainable perspective Recipient | Social conditions, economic conditions, cultural conditions, technology and technology, political conditions. |
Because time does not begin to criticize only after a period of the architectural text and therefore the beginning of the misunderstanding of the text whenever we move away and apply the misunderstanding on the architectural text we move to the stage of criticism by interpretation.

Away from the time of text production and changing circumstances.

The emergence of a pattern strongly at the expense of other formats (the emergence of technology at the expense of history, for example) has a technical image of power in criticism.

There must be a picture of the original reference to get an understanding of each image of the text by the criticism of time.

To show and hide aspects of the architectural text according to the data of the critical time.

The reading area for each criticism time level for each image of the output (interpretation, re-installation) represents the convergence of the text horizon with the recipient's horizon within this time level.

| Building identity | Variable | Accept | Rejection | Accept |
|-------------------|----------|--------|-----------|--------|
| Individual        |          |        |           |        |
| Fixed             |          |        |           |        |
| Group social      | Variable | Accept | Rejection | Accept |
| Fixed             |          |        |           |        |

Reflective images

Sustainable social symbolism

It is an embodiment of the criticism time for the architectural text (the architectural output), where each text is shown an image that emerges during each time level as a result of criticism, and that these images range from their diversity at each time level, or the repetition of the image at each level or the repetition of another image and disappearance, within the fixed time format.
Figure 6. A diagram showing theoretical model of the time-critical process of the architectural text, indicating (levels of time, procedures, reflective images) (researcher)

4. Practical framework
The research considered the application of the main and secondary indicators of the theoretical model of criticism time on several architectural projects to achieve the objective of the research. Two projects were chosen for this purpose (the Bilbao Museum of Architect Frank Geary), the Eiffel Tower Project by Gustave Eiffel of the creative projects, which went through several stages of fluctuation of acceptance and rejection in the course of their lives, making them good examples to follow the procedures of time.

Figure 7. diagram show Measurement method
4.1. Measurement method

The idea is about taking a vertical section in time within the stages of the life of architectural text. Time is the critic (as the reader or critic turns the text reading and checking). Time reverses the architectural text and shows the strengths and weaknesses in it. This in turn leads to the emergence of several images of the architectural text at each point in time. The text appears differently at each point of time, especially if we adopt the theory of misunderstanding, there is a misunderstanding of the text that leads to multiple readings which leads in turn to many interpretations, because if you understand the text from the beginning there is no need to return to it again, reflects one finished image and that sentence here is for the spirit of the era. If we are allowed to express, for example, if the product has high technical values and that the spirit of the time represents this, the image that reflects this is highlighted.

- It happens that a certain image is repeated after a period of time and reappears after it disappeared because of the neutralization of time because it does not represent the spirit of the times (as if time gives his judgment, these images are different through the stages of the life of the text of the architectural) and if we gave a certain text to a number of critics, one of them will see the strengths and weaknesses relatively different from those of others, so is time in each stage is a particular image, it is being critical and responsible.

- This model assumes that the infinity of possibilities and images may result in multiple text is a series of images appear differently at each stage of time, the image output may remain the same through time and extrapolation to save the same image. The judgment of time is that a form of multiple reflections of images of architectural text over time is what reflects the success and the immortality of the work? or it is enough that the image of the original text appears through different stages of time? But they are nevertheless considered as strong texts researchers.

4.1.1. Application of the theoretical model of criticism time in architecture on the Guggenheim Museum project by Frank Geary

- First image/time criticizes Bilbao Museum and its image in one of the stages of his life is the same image reflected to the recipient (this means that the power is still for the text, especially in the (time level of text) So that its reference image applies to its image reflected over time, then there is an appropriate context here (Describe rather than interpretation) we need to identify these elements, relationships, materials and new structures.

![Figure 8. Same image reflected to the recipient](image1.png)

- Second image/which may be derived from the temporal critique of the text of Bilbao, shows that time appears in another part of the text (the symbolic aspect appears to be the strongest). Bilbao is more an architectural icon than anything else (the power here is for the historical or social context) Does not apply to its reflected image) (the authority here is for the recipient and his community view) (the appropriateness agreed extends through the criticism extent of the meanings reflected in the Bilbao text interpretation) (this occurs at the time of acquaintance and extends the questioning time) Bilbao appears as an icon like Eiffel Tower.
Figure 9. The symbolic aspect appears to be the strongest

- Third image / The image of Bilbao may be an abstract image that expresses "technology, advanced building materials and contemporary design techniques". That is to say, what Bilbao shows is a purely technical image. Here (the power of technology, neutralizing history, socialism, etc.) (criticism time filter shows the technical part of Bilbao and hide the other aspects). This picture appears at a stage in text life by time when the predominance of techniques in the spirit of the age is the technological text is prominent on the other and if not Bilbao enjoy with this feature its original image returns to appear at that time level and thus does not show the new thing because it has read previously, and this happens in the level of dating and extends the time of questioning and interpretation.

Figure 10. Image reflected the power of technology

- Forth image / criticism time highlighted by Bilbao’s architectural text as a strange text about his time and expressing the future. This occurs (in the level of the time of existence and the time of recognition) within the temporal formula of changing tone, that is, the text is premature or bold (and the power of the designer and the general context of the circumstances). Acceptance requires description and interpretation in order to understand the text, and the reflected image is part of the reference image that still needs interpretation. The filter still hides many aspects that are opaque to the recipient and shows other aspects that make the recipient see the strange picture of the text.

Figure 11. Image reflected strange picture of the text

- Fifth image / The time may turn Bilbao’s text throughout his life (the chronological filter shows up and hides what is hidden from his creative aspects). We do not know whether Bilbao ever reaches
his classic picture no architectural brand is as intriguing as it is today, how much time it takes to get out of his life to reach that image (the power of historical and collective memory is more than any other (especially as we pass the era of rapid limitation where no one can keep pace with the development of the pastures quickly enough to know about the technology to be attached to a new technology in a very short time. This image occurs at a time when the text is being questioned to predict its potential energy, that the adequacy of the appropriateness in this period of time is to interpret and may be due to interpretation again because the elements of the text become strange and very far from the context in the time of production text again revert to the misunderstanding of the text of the architecture time non-time and the reader different.

Figure 12. Image reflected the classic picture

4.1.2. Application of the theoretical model of criticism time in architecture of Eiffel Tower project
- First image / is reflected in the Eiffel Tower project as an architectural picture are a partial picture of it (the power at the beginning of the recipient in highlighting the image), the data of critical time (the general time frame of the project under the authority of the prevailing social and cultural conditions) / misunderstanding of the project and its objectives/ The appropriateness of the receiver in the controversy with the text of the architectural / project identity variable is rejected initially from the community because of the cautiousness of technological development at the expense of social development in the city of Paris, which prevailed during the existence of the text.
- Second image / shown by the criticism time on text The beginning of acceptance and a special identity of the text / filter works to show the positive aspects of the architectural text / general layout of the time of the technical text and technology and change the cultural and social conditions / project contributes to the revival of the Paris economy / disappearance of the old image of the text Positive and Acceptable through the identification time (text usage)
- Third picture / where the criticism time appears Change the identity of the text from the rejection to the collective symbolic identity (the text became a symbol after it was rejected) Building a new identity over time / the filler of critical time shows the positive aspects of the text and the overall format of the critical time strengthened / Interpretation time and questioning of the text with the authority of the recipient after its absence in the life of the project / The appropriateness of the text Interacts with the receiver's horizons through community acceptance of the text.
- Fourth picture / which was timed by criticism time (the Eiffel Tower, a symbol of technology , a symbol of challenge), the fluctuating temporal time turned to the time of questioning the text ,the potential of the text to enter the fixed time level. reflective image of the text remains the iconic image.
5. conclusions for theoretical framework

a. Time has an important role in architecture and is related to the concept of criticism, since time as a critic shows and hides certain aspects of the architectural text may appear some creative and hides other creativity for a period that shows the points of negativity and positive in the texts may weaken the strengths and strengthen the weaknesses in different stages of the text (Cultural, economic, and technical conditions) associated with the text on the one hand, and the extent to which the product understands the text of the format and its ability to create a common communication system between it and the recipient to ensure the success and continuity of its architectural text.

b. Time criticism appears and hides the aspects mentioned above in the text but the research finds that it shows the architectural text in the form of images (mental perceptions) of the recipient and that these images vary according to the time periods of the architectural text.

c. Each text has specific formats and contexts for its production time as we move away from the production time, these contexts and patterns have disappeared readers disagreed and there was a new need for new reading and the need for a renewed interpretation of the text was in line with a new era if the meanings of the texts are limited to the period of their production only, it is not written immortality and continuity, which is one of the most important aspirations of every architectural text.

d. There is a distance of time separates the recipient reader from the time of production of the text and the greater the distance is the more misunderstanding occurred, therefore we need to interpret to reach understanding.

e. Despite the multiple images of the text, which causes the emergence of criticism time must be the image reference (even if the existence of mental) because understanding needs to reference to build a correct interpretation. The increased distance between time production of the text and the time it is read shows the struggle over the power and ownership of the text (the reader, productive architecture, text itself) by possessing power factors (social, cultural, technical and technological).

f. The concept of time as a critical factor consists of a set of primary and secondary indicators, which were first: The main formulas of the critical time (sequenced time of constant of the tone, it goes one way and cannot be stopped, uncertain periodic time that includes secondary levels as time of production of text, its exploration- use of text and time of pronouncing the text, to interpret it and predict its core meaning. Second, the parameters of criticizing time, the designer's intent, the general layout of each time level and the receiver, thirdly, the procedures of criticizing time, the misunderstanding, since time doesn't start criticizing the architectural text only after a period is passed on it, where the misunderstanding of the text starts, whenever we move away and apply the misunderstanding on the architectural text we move to the stage of criticism by interpretation, criticism by moving away from text time production and change format, determination of authority. The appearance of a pattern strongly at the expense of other modes (the emergence of technique at the expense of history for example) possesses a technical image of power in criticism. Installation of the reference There must be a picture of the original reference to get the understanding of each image of the text by the criticism time, filter (show and hide) show and hide aspects of the text of the architectural form according to
the data of time critic accuracy is the reading area for each time level of the time criticism for each image of the output (description, interpretation, re-synthesis) and represents the convergence of the text horizon with the recipient's horizon within this time level. Building text identity either has its own identity and constant since the beginning of its production or has a mutated identity from rejection to acceptance, from acceptance to rejection, rejection and then acceptance and then becomes a symbolic social, identity over time reflective images are an embodiment of the criticism time of the text. The text shows an image that emerges during, each time level as a result of criticism, these images range from their diversity at each time level, or the repetition of the image at each level.

6. conclusions of the Practical framework

a. Time exists hidden and takes in the process of criticism, but criticism is not only over time, which is able to clarify the hidden architectural text and its architectural aspects and thus draws a mental picture of the biography of each architectural text.

b. The criticism time is related to the concept of transformation in architecture, but the transformation presented by research is not a physical transformation but a mental image transformation (the text itself does not change physically), but a reflection of its image through the course of its life for the recipient and the turning points are the ones that generate these mental images or perceptions, we found this in Bilbao and Eiffel projects by changing their images through time from rejection to acceptance and iconic image.

c. Time as a critic works (filter) for the text of architecture and is a hidden template and is responsible for the generation of images and new texts and screening existing texts and remove some of them and keep others.

d. Reading is linked to time through the multiplicity of reading and repetition of the text, it changes according to time and circumstances, gives a new meaning and reveal signs that were not understood or aware of the text this is a healthy thing that ensures the text immortality is still valid for multiple reading over time and change.

e. The elements of the model of criticism time vary in their appearance and their inhibition in the passage of time of text according to nature and according to need.

f. It is not possible to examine at this stage the creativity of the architectural text for the model of monetary time in architecture and whether it is the extent of the extension of the critical timeline and the multiplicity of images reflected in the architectural text? Or is the appearance of the reference image constantly and its power always stabilized even with the reflected images? Is it a multi-image model or duplicate images? This opens the horizons for studying, analyzing, constructing and testing alternative models to look for the creative criticism time model in architecture.

7. Recommendations

If the designer wants to achieve the acceptance and creativity of his architectural work, he must take (time) as a critic and takes it into consideration, so that his work is not only subjected to the circumstances of his time, but also to explain his work in the future and to enjoy the courage to design works that may not find resonance and acceptance at the time of production, but time will process them through its procedures. And as time passes, the strengths and creativity points will appear to these works. If the refusal didn't change to acceptance, this turns into a good experience of criticism and a lesson for future productions.

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