The Impact of the Reflections of Time Trilogy on Architectural Thought

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Abstract

Architectural production over the ages has been affected by the differences of cultures as well as other multiple factors. These have varied from the intellectual, social, environmental, religious, as well as political factors. Indeed, they have resulted in a number of architectural movements, styles and schools.

This research reviews these in terms of how they have reflected on the time dimension: the past, the present and the future. For this purpose, the classical movement, the modern movement, the postmodern architecture, as well as deconstruction are taken as depicting significant historical moments in time. It is argued that each of them has had an influential role in producing architecture that has differed among themselves according to the architectural thoughts they have articulated.

The research focuses on examining the relationships of these architectural thoughts in relation to time, by looking at the role of time trilogy in producing buildings that differ among themselves according to their views of the time they are interested in. They may be either the past, the present, or the future, and may also combine more than one time, which in turn may have led to the production of different and distinct buildings.

The research employs descriptive, analytical as well as comparative methods as a mixed methodology

It concludes that classical architecture invariably belongs to the past. The architecture of modernity urged a break with the past and deal with the present and the future and its available technologies. The proposals of the modernist architects and other artists and writers represented a call for a revolution to completely transform from the past-previous architecture and reject all its fixed components imposed on the person, the city and the society. Postmodern architecture focused on returning to the past as a reference model for preserving cultural heritage and strengthening the cultural and national identity of a particular society.

All times are present (past, present and future) in the independent architecture because the independent forms are immortal and has no fixation with any time.

Keywords: Trilogy of time, Classicism, Modernity, Postmodernism, Autonomous architecture, Deconstruction.

Introduction

Architectural thoughts are affected by the intellectual and cultural changes and trends imposed by the spirit of the age, which lead to the blending of ideas, civilizations, as well as cultural and human values. One of the most significant of these variables is the element of time. The idea of time is one that differentiates and creates a uniqueness of architectural thought and the culture of societies. Time in architecture varies between three aspects; the first is the nostalgia for the past, represented by a return to the cultural identity that characterizes a society in the past time; the second is represented by a continuous present time from the past to the future, while the third is represented by the future time representing the aspiration to the future.

Architectural views have differed in response to the element of time, as they have resulted in other "temporal" vocabularies related to multiple points of view, such as the past time in the present and the present time in the future, or going back to the past time to evoke a specific identity or pattern to the present. This variation and difference in time can contribute to strengthening the intellectual differentiation and highlights a certain cultural identity.

Some of the studies have focused on the past, considering it as a source of identity, and have worked to reject the principle of modernity, which in turn is based on breaking away from the past and calling for building bridges of communication with the past time and considering it the basis of architectural thought in the present and future times. Other studies have focused on the relationship of the present time with the future, clarifying the different relationships of architecture time with the future visions, by studying certain designs in the present time for the use in the future, taking into account the future needs and considerations.

Other aspects in which these studies have examined and focused attention have been represented in the search for the relationship of the past with the present and the future. They have done so by linking the Islamic cultural heritage with future architecture by reconstructing the Islamic cultural heritage to create a new architectural language that links Islamic heritage and contemporary architecture.

However, there is a serious lack of clarity about the architectural thoughts in a way that guarantees the uniqueness of society and enhances the spirit of the age in it. The objective of the research is to present the that have contributed to enhance the excellence and uniqueness of architectural thoughts fostering the uniqueness of society of time, in what distinguishes its architectural and cultural identity.

Based on the foregoing and as a result of the lack of clarity of distinction and uniqueness in architectural thoughts in a way that guarantees the uniqueness of society and enhances the spirit of the age in it, this research is focused on employing the time trilogy in architecture as a function to find differentiations in architectural thoughts across time. It is done so, by showing the importance of the role played by the element of time in the crystallization and differentiation of architectural thoughts within different movements.

The main objective of this paper is to contribute to the enhancement of the uniqueness of architectural thoughts to reach the uniqueness and full potentials of the society in a way that distinguishes its architectural and cultural identity.

A Review of Literature

By reviewing the previous literature that have dealt with the subject of architectural thoughts and the triad of time and within the multiple visions, the research suggests the possibility of presenting and classifying them into two groups according to their handling of the basic vocabulary of the current research: architectural thoughts and the triad of time and knowing the extent to which they can be linked. It has occurred at different times in several studies. Among them f two researchers Abdul Latif and Al-Meligy (20 08) stand out in their search for the relationship of the past with the present and the future by linking the Islamic cultural heritage and a vision of future architecture. They do so by reformulating the Islamic cultural heritage in a manner that is commensurate and compatible with the modern trends. Subsequently, they have done so with the aim of creating a new architectural language linking Islamic heritage and contemporary architecture.

Abdul-Latif (2012) has examined the inspiration of local architectural heritage, either through an emotional orientation driven by feelings of nostalgia for the past or recalling the so-called beautiful past time. He does so through a formal reproduction or a recall of the material vocabulary of heritage and the re-employment of it and the use of its details in buildings. He has looked at various uses in the present time, and the result has been an architectural distortion that expresses an intellectual superficiality that does not represent valuable heritage concepts. Couched in the twentieth century, this thesis has focused on analyzing the contradictory developments between modernity and postmodernism to reveal the ambiguity that had accompanied them and the reasons for the difference and diversity in interior design. While the most important findings of the research have been that the intellectual differences clearly affect the body and the determinants, concepts and elements of interior design of the buildings. However, modernity and postmodernism, and the concept of internal space has been a turning point in the design process of the buildings.

The study of Kassim and Nawawi (2013) has focused on rebuilding and developing the monotheistic discourse laden with the values and concepts of Western architectural movements such as the arts and crafts movement, the modern movement, and postmodernism. These are rooted in global architectural thoughts. They have been analyzed according to a new perspective loaded with the basic values of Islamic philosophy, asking if the architectural thoughts are devoid of Islamic concepts. The research concludes that the Islamic values the research analyzed are no longer just theoretical concepts about values, beauty and morals, but have affected the built and sustainable forms and designs. The research discusses how the design trends change from one architectural thought to another, but the concept of balance and unity in Islamic thoughts remain constant and rooted. It does not change with the passage of time.

Haddad (2014) has examined the link between the development of architectural forms and innovative design approaches, starting from intuitively applied thoughts influenced by the rational mathematical approach to scientific thoughts related to the organization and strict restriction of the intellectual steps of the industrial revolution. It then moves towards the indefiniteness, the scientific revolution has brought. Located in the middle of the twentieth century, leading to the impact of the digital revolution on the evaluation mechanisms of the architectural form, the most important conclusions reached by the research were that there is a link between science and technology and the design approaches. According to Haddad (2014), the more the architectural thoughts developed, the more they were affected by science and technology that led to change and development in the applied approach. The research indicates that shapes follow the spirit of the prevailing era. Thus, the designers must follow the development of the mechanisms for choosing the form and produce a comprehensive awareness of the most important intellectual doctrines of design.

Mandour (2008) on the other hand, focuses on the past, considering it a source of identity, and works to reject the principle of modernity based on detachment from the past. He calls for building bridges of communication with the past and consider it as the basis of architectural thoughts in the present and the future. The research aimed to develop a special identity by sending signals or gestures to heritage values in the past and evoke them in the contemporary buildings to find out the extent of their reflections on the materials, climate and implementation mechanisms at the present time.

With regard to the studies that had dealt with the trilogy of time, few have discussed the relationship between different times. They have been represented by multiple studies, including the study of Jeffway (2017) which has focused on creating a visual history that brings together the past, the present and the future. It has done so by reviving the memory of race in a historical context. The research works to create a new space for innovation by reviving the past and the historically and culturally significant elements and making it rooted in the future time. Jeffway (2017) focuses on using the strategy of spatial complexity, tension and ambiguity as a design approach to achieve links between the past and the present and in accordance with the historical and contemporary contexts. The most important findings of the research are understanding how buildings and spaces function. Modern structures of historical importance

recalled from the past time, this has led to the realization of the relationship between the people and the material elements represented by the buildings, in a way that enhances the principle of nostalgia for the past in Man.

Abden and ALmhana (2019) discusses the temporal dialectic in the architectural product by asking questions about the architect's view of time and the framing of temporal associations in architecture as a philosophy and a mechanism of production. Through this research, time can be read in the architectural product as a link in a general time course consisting of a historical series of architectural works distributed between the past and the present. The researcher considers that time is a founding and apparent element in the processes of design, implementation, operation, criticism and history of the architectural product. As for the most important findings of the research, it has represented that time continues its movement without stopping, while the architectural product is relatively fixed. Thus, the dialectic between the constant and the variable is realized, and that the time flow in architecture permeates three times, which are the past time (heritage), represented by the works accomplished in the previous times, and the present time (originality), which is reflected in modern buildings that express the spirit of the era, and a future time determined by the role which the architect performs by drawing the future and development of the society.

For his part, Ahmed (2019) distinguishes two types of tenses, one of which is physical, which is represented by the 'lived time' or (the present) and has certain measurement units, and the other is psychological through which it is possible to return to the past time and recall its concepts to progress towards the future. The aim of the research has been to shed light on time as a design concept. In contemporary architecture, monitoring and analyzing how to use the element of time as a design tool, the research concludes that time in architecture varies between present time (the time of stability) and the time of retrieval to the past and is used to link with meanings and distinctive identity and the time of the future that indicates aspiration to the future. One of the most important results is that the research reaches the possibility of using forms and elements that cannot be understood at the first glance. This means that there is a deferred reading within the temporal dimension, meaning that time is dynamic, and in some architectural trends contradictory patterns and forms are collected. In some of them, various traditions and cultures are dealt with. However, each of these seems to have an independent language about the other.

Jones et al. (2021) have dealt with the relationship of the present time with the future and have clarified the different relationships of architecture with the present time and its aspirations for the future. As new theories and methods have been analyzed about building special relationships with the ideas and aspirations of the future time, the future of buildings and their users, through the study of the design of residential buildings in the present time has to be used in the future time. This is taking into account the future needs and considerations, as this research involves the skill of future vision in the present time.

Almajidi and Jafer (2020) focus on demonstrating the role of the element of time as a critic of architecture by testing and evaluating the architectural texts to show their weaknesses and strengths according to social, cultural, economic and technical conditions. It is done by understanding the basic principles and ideas prevailing in an architectural school or movement. Certainly, it is possible to predict the time period to which that thought belongs. The research shows that time has a physiological effect on people or the urban environment, as it depends on what is entrenched in the mind from the past time through collective memory, as well as on the intellectual changes that occurred in architecture in the present time, thus symbolizing the process of transformation in architecture that makes it linked to time and place.

The most important conclusions reached by the research have been represented by the fact that time has taken the role of the critic who interprets and analyzes the architectural thoughts and thus draws a mental picture of that architecture as well as the time that expresses it. The research also concluded that reading the architectural product is related to time, as it analyzes the thought associated with the architectural product as it changes according to the time of the recipient and his surrounding circumstances.

From another perspective, the two researchers Laibi and Taher (2014) discuss that the elements of time alone are not sufficient to reach the architectural output. Thus, their studies have focused on clarifying the relationship of architectural transformations to time in local architecture, which is either quantity or quality. However, the quantitative time was emphasized exclusively within the lexical, scientific, philosophical and artistic propositions in addition to the architectural, and then clarified within the temporal transformations in local architecture.

This study thus concludes that it was represented in the impossibility of studying time in architecture as a direct image without linking it to some other concepts such as movement, change, transformation, and change. The elements of time such as the past, the present, and the future alone are not sufficient to reach conclusions. The temporal shifts in the architectural productions occur in terms of apparent quantity, and the quantity that represents the external or apparent feature of the form. In addition, transformations in the architectural production are of two types: quantitative transformations (apparent) and qualitative transformations (latent). As for the quantitative transformations, they are at the levels of the whole and the part, and one affects the other directly.

This review offers a discussion on the ways in which the previous scholars have employed the ideas of time trilogy in the examination of various issues of architecture. It thus shows that there has not been any previous study that has looked at how they have manifested in the production of architectural thought.

Research Methodology

This research employs a deductive approach, in which the conclusions arise from the whole to the part; that is, by discussing the architectural movements that the research focused on, represented by the classical movement, the modern movement, the post-modern architecture, and autonomous architecture as well as the deconstructive architecture The research concludes the type of time that each movement belongs to and discusses the buildings, they have been associated with. The research relies also on the descriptive analytical approach. The information derived from published literature is therefore presented as a historical narrative. It thus explores the impact of the reflection of the trilogy of time on architectural thought in order to arrive at a rooted, authentic and distinct architectural product according to the time to which it belongs.

The Theoretical Basis
Architectural Thoughts and their Development according to the Trilogy of Time

The contrast of architectural views towards the element of time has led to the production of many movements, styles and architectural schools. The classical movement, the modern movement, the postmodern architecture, the autonomous and deconstruction architecture are reviewed below. Each of them has had an influential role in producing architecture that have differed among themselves depending on the time of the architectural thought to which they belonged to.

The Classical Movement

According to Cartwright (2020), the classical movement dates back to the fifth century BC and lasted until the eighth century AD. It describes a period of cultural history and human knowledge. Ancient Greece is one of the most important civilizations that has contributed to the establishment of the culture of classical times, as well as the civilization of the ancient Greeks. It had a major role in politics, educational and philosophical systems, science, as well as art and architecture in the classical times, knowing that the classical era witnessed many characteristics that distinguished it, such as the laws that were more complex, as well as the role of the women.

Callendorf (2007) points out that classical architecture is derived from Greek architecture and ancient Rome. With the collapse of the western part of the Roman Empire, the

practice of architectural traditions stopped in large parts of the Western Europe. However, it continued in the Byzantine Empire, which soon developed into a distinct Byzantine style. The credit for returning the forms of classical times to Western architecture goes back to the Carolingian Renaissance at the end of the eighth and ninth centuries, when the guard gate of Lorsch Abbey in Germany displayed a system of alternating columns and arches, which represents a reformulation of the Colosseum in Rome. This in turn represents the Byzantine architecture.

Cartwright (2020) confirms that the Renaissance period witnessed the architects interest in the past on the one hand, and their exposure to the ideas and buildings from different cultures and countries on the other hand. This has led to the spread of the new concepts as a result of the classical architects' influence with these new ideas, as in the works of the French painter and sculptor Michelangelo.

According to Ainbusi (2012), classicism reappeared in the Middle Ages, specially in the Renaissance, which extended from the middle of the fifteenth century until the beginning of the Industrial Revolution in the mid-eighteenth century. This period witnessed the revival of architecture, which was characterized by the use of the classical columns, arches, decorations and vaults, with precise proportions of heights and widths, mixed with the desire to achieve consistency and harmony.

This era was characterized by passing through different stages in which classical ideas were reused. A complete revival of the ideas of antiquity, its art and architecture, took place. In other words, this was a return to the past represented by the Greek and Roman monuments that are still present in the European countries such as Italy, which were distinguished by their buildings such as churches, Roman baths, amphitheaters and temples such as the Parthenon Temple in Athens 447-432 BC (Al-Hammad,2021).

The period between 1770-1830 has witnessed the emergence of neoclassicism as an architectural style that has prevailed in Europe after the Baroque and Rococo periods, which bears the principles of old classicism in the second half of the eighteenth century. Indeed, it has had a direction contrary to the ideas of the Baroque and Rococo, because of the architectural values that led to decorations and exaggerated the formal expressions. Neoclassicism was characterized by the rationality and simplicity of the scheme and their use of the basic geometric shapes such as the cube, the circle, the cylinder, the pyramid and the ball. These elements of simplicity prevailed in their works inspired by the Roman and Greek architecture (Ainbousi,2012).

Neoclassicism had been adopted by Napoleon in France in 1798, Stalin in the former Soviet Union, and Hitler in Germany as an architectural art for their periods of rule. The second half of the twentieth century witnessed the revival of neoclassicism through its employment in the postmodernism movement, specifically in the sixties and seventies of the last century in the United States of America and Europe. Indeed, it has spread to the Asian countries such as Japan to become a new center for the development of important architectural movements (Al-Hammad,2021).

The beginning of the twentieth century witnessed a wave of nostalgia towards the past and history, as neoclassicism adopted a revival of different architectural styles such as Greek, Roman, Byzantine, Romanesque, Gothic, Renaissance and Rococo. This was done through two architectural orientations governed by a dialectical relationship, as the success of one is at the expense of the other. The first was called the "historical revival trend". It focused on the continuity of the past by linking the architecture of the present with the architecture of the past through the literal quotation of elements or forms that we find meanings in the past, but are radically reinterpreted according to the requirements of the times. As for the past that is chosen to revive, it has been derived from the history of a particular nation, religion, or geographic region. For the second trend, it has accompanied the era of technology, machine and industry, moving away from the traditions, so that the orientation was towards the present only (Beblawi and Hazem,2007).

Needless to say, that classical architecture was characterized by the styles of its buildings based on columns, as the period of the appearance of these columns dates back to the Greeks and Romans, whose buildings have continued to influence the architects and their ideas for many centuries.

Most significantly, as Gomez (1993) points out, the classical columns appear back to the Greeks through their three types: Doric and Ionic, in addition to the Corinthian ones identified by Vitruvius. Later, two other types of columns have appeared, namely the Tuscan and the Composite, which date back to the Romans; these two types are not totally different from the aforementioned three columns, except in some details that distinguish them.

The Modern Movement

This is a philosophical artistic movement that arose in the late nineteenth and early twentieth centuries. Its emergence was the result of wide transformations in the Western society. According to the theory of modernization, from Habermas' point of view, modernity is a break from heritage and history, and its progress is independent of the temporal and spatial frameworks (Al-Abadi,2002).

Hatmel believes that one of the most important results of the great philosophies of the nineteenth century is the crystallization of the modern movement at the beginning of the twentieth century, whose influence is still present in the contemporary times. Modernity had liberated itself from the traditional forms and has moved away from the cultural heritage stock, and came with new ideas that changed the world (Hatmel,2015).

Ponta (1996) points out that the great modernist architects tended to leave the use of established signs and deal with the intended evidence instead of reference, in an attempt for modernity to prove its existence and break with the past. However, with that insistence, it could not completely break with the past, due to the association of these forms with the functional and technological programs, as is evident in some buildings such as the Helsinki Cathedral in Finland (Jabr,2011).

Jabr (2011) shows that modernity is a distinctly civilized pattern that opposes the traditional pattern and traditional tribal culture. The landmarks of modern architecture were represented in place, such as the crystal building in London at the end of the eighteenth century, when new methods and techniques appeared in the manufacture of steel, as well as bridges and greenhouses in England, Holland, Germany, France and others. Modern architecture has tended to the concept of the standard architectural form, which represents the internal language of the buildings defined by the technical, structural and functional requirements.

As for the prevalent temporal expressionism, the architecture of modernity came to express its time only, as it was cut off from the past without reference to the previous times or communicating with them. As for spatial expressionism, the idea of international style emerged, which was created by Johnson to refer to the requirements of modern architecture by being free of decorations and local materials, as well as being characterized by simplicity. Indeed, it was autonomous from the culture of place, time and climate. An example of this is the Villa Savoy in Paris by the architect Le Corbusier in 1929. According to Donates and Ebuz (2018), the most important characteristics of the international style buildings was that it represented the fact that the main visual appearance reflects a regular rhythm. The designs are more concerned with volume than mass because the traditional load-bearing walls were replaced by iron structures devoid of decoration.

Al-Bahnasy (1997) says, that Mies van Rohe (1886 -1969) summarized the idea of architecture being subordinated to life and serving it, and not being imposed on persons and society. Gropius, the leader of the Bauhaus school, also rejected the idea of the original model and pointed out the importance of severing the connection with the past in order to be able to imagine an architecture that is in harmony with the age of technologies and expresses the spirit of the age, the spirit of the place as well as the culture of the people.

Postmodern Architecture

It is a philosophical, artistic and architectural trend that has emerged at the end of the last quarter of the twentieth century, characterized by the beauty of creation, creativity and innovation in the forms and eclecticism. It has come as a response to the stagnation of the modern movement (Jabr,2011). The first reference to the term postmodern architecture was by Charles Jenks in 1973 in a critical and analytical style, as he justified the existence of huge buildings with high altitude by indicating the need to return to the evolving, extended and changing universe with its laws and properties, and to express it in a new language of architecture (Hatmel,2015).

Franklin (2017) defines postmodern architecture as having a dual expression: one part is modern, while the other symbolizes the past, the context, the symbolism and the relationship to place. He explains that postmodern architecture is linked to certain characteristics such as unexpected exaggeration or distortions in scale and classical proportions.

Several proposals made by many architects expressing their ideas regarding postmodern architecture, including Venturi, show that the principles of modern architecture are not reformable because they reject diversification, complexity and composition in the visual composition. They also show that it will not be able to create humane architecture, as he explains that the form is free and cannot be associated with technology or manufacturing or to be subject to it. Rather, it focuses on the free will of the individual (Venturi,1987). Architect Philip Johnson put forward the idea that modern architecture had excluded symbols, history and traditions, and after the emergence of postmodern architecture, the architects of this trend had adopted the idea of reviving the past, symbols, history and traditions that modernity had excluded. They also have worked on restoring the old methods that carry a symbolic connotation without breaking the functional nature of architecture (Hatmel,2015).

Postmodernist propositions have formed general frameworks, as they have focused on urban integration between the current architecture and all the traditions contained in the previous treasury, for the purpose of achieving spatial and temporal affiliation, communication and cultural continuity. Postmodern architecture has included two approaches to dealing with the past. The first approach is represented by Historicism, which searches for continuity with the past in order to achieve a communicative architecture based on models and the frames of reference. Classicism in turn is a basic driver of its output (Ching et al.,2011).

As for the second trend, it is represented by the new modernism. As Ching et al. (2011) has indicated, this trend tends to revive the artistic and aesthetic values of modern architecture, although these trends urge a return to the traditions and the importance of relying on the experiences and expertise of the past to create the architecture of the present. However, it has produced a discrepancy in the interpretation of the idea of back to the past, as some interpreted the return to traditions with the view of preserving cultural heritage, considering that traditions represent fixed models that continue without change. The other looks at the past with an open view that has included a set of rules and ideas for different periods of time (Ching et al.,2011).

The announcement of the end of modernity by Charles Jenks in 1977 as a result of the demolition of the Pruitt Ego housing project in St. Louis in the state of Missouri, has led the architects to return to the context, to history, the customs, the traditions and form as an anti-modernist style in America and Europe. The most prominent architects of this architecture are Peter Eisenman and Jock Haddock (Bristol,2016).

Autonomous Architecture

It is a more modern architecture, and is exposed to the explanation and analysis of two important theories in architectural intellectual debates. The first one is Type and Typology theory and the second is the theory of meaning. Autonomous architecture means that the architect possesses an integrated system of internal principles and standards, and its own essence that distinguishes it from the rest of the arts. It is higher than the idea of linking architecture to the Vitruvius triangle (function, beauty, durability). Autonomous architecture indicates that the form is independent of time and place, and it is independent of function, style,

scale, symbol, meaning, motivation, matter, style of appearance and beauty, as well as the level of culture and thought. There is a need to return the figure to its original immaterial world with a mental (reverse) process in order to be able to disengage the components that make up the figure and reconnect them again with the new relations (Alanzi,1997).

Autonomous architecture indicates that forms are immortal throughout human existence at all times, because the forms are derived from the collective memory and the uniqueness of societies, as the forms are not polluted by the defilements of reality. That is, the forms exist in a sublime world and are linked to special relationships and proportions that may be the golden ratio and not linked to independent architecture. All times are present together (past, present, and future) because the form is immortal and all that happens is a change in views to the truth. However, the truth is fixed and does not evolve (Alanzi,1997).

Al-Anizi (1997) has asserted that autonomous architecture, with its nostalgia for the future contradicts Freud's ideas, which emphasizes the exclusion of future aspirations, as it is affected by the present, as in Eisenmann's present nostalgia. However, with these nostalgia for the present and the future, it does not forget its first reference, which is nostalgia for the past as Rossi shows.

Although the agreement of many of the propositions with what the autonomous brought, it has been punctuated by a number of criticisms. Despite the compatibility of the propositions mentioned by Schulz with those referred to by the Autonomousists. However, he returned to find the confusion between the concept of order in architecture with the actual reality. He describes the architecture sought by Aldo Rossi, as an autonomous pole. It is a rebirth of fascist architecture that stands frozen in no Surreal time, and he also sees in it, an eloquent speech devoid of meanings (Schulz,1979).

Despite the fact that Schulz's architecture is an explicit criticism of autonomous architecture, it represents the most brief and important phrases. Below is a brief explanation of the vocabulary described by Schulz (Alanzi,1997).

1. **A rebirth of architecture**: The form in autonomous architecture has been present in the human subconscious since antiquity, in addition to the fact that it has multiple appearances.
2. **Fascism**: Autonomous architecture demands the memory of the collective race and the rooting of its forms with the forms deposited in the memory.
3. **Frozen**: The outputs were described as being frozen because the unconscious dangers that Jung called for are difficult to change. Autonomous architecture has clear and explicit forms that seem, as Schulz (1926-2000) described, frozen.
4. **No time**: It breaks the trilogy of time, as the times (past, present, future) are all present.
5. **Surreal**: As based on the subconscious.
6. **Eloquent speech**: The beautiful distinctive forms of independent architecture can be likened and compared with the beautiful language forms of the verbal rhetoric.
7. **Empty of meanings**: Autonomous architecture claims that the form is independent of function and meaning, as it is considered empty of meanings by considering the form independent of the function. On the other hand, calling it independent of form from meaning is a sign of that emptiness.

Deconstruction

Deconstruction is one of the forms of philosophical and literary analysis, as it is concerned with questioning oppositions to the basic concepts in Western philosophy through a careful study of language and logic.

This principle has been applied in the eighties of the twentieth century by Derrida (1930-2004), Paul de Man (1919-1983) and Johnson (1906-2005) in various fields of humanities and social sciences, literature, law, architecture and anthropology. Deconstruction was sometimes used to describe nihilism, to develop this principle later to mean the dismantling of traditions, customs and the basic principles (Gaur,2020).

Deconstruction rejects the constants and is based on questioning and demolishing everything that is rational and fixed. It works to demolish and dismantle the text and then rebuild it and form a new meaning for it. Deconstruction becomes a constructive criticism movement and against constructivism at the same time. There are two main directions from which the deconstructive theory was launched, namely, the death of the truth (the rejection of the reference to the universe), and the infinity of meaning (the infinity of the universe) (Mohsen, 2021).

It seems that there is a link between autonomous architecture and deconstruction, which makes deconstruction a frozen shadow left by the autonomous architecture during its movement (immanence of ends), although both talk about the subjectivity of endings and the separation of the thing from itself. However, autonomous architecture does so from a direction related to the essence, to return after that to fix the subject of architecture (thing) in contrast to deconstruction in which there is no certainty, center, or essence (Alanzi,1997).

In the field of language, deconstruction has emphasized that there is no absolute truth, no basis, no essence, and no traditions. Thus, it works to destroy the centrality of mind and presence. There is no homogeneous text with a unified meaning, thus the principle (death of the author) appears to give way in front of more interpretations of the meaning (Khafaf, 1996).

By this demolition, we mobilize a better future. We demolish the present to cry about the absence of the future: the null or postponed future, as it is important to point out that it represents a process that is placed spiritually in the present. That is, with the meaning of the future in the present by postponing the relationship represented between the means and the goal to an undefined future (Alanizi,1997).

Al-Nuaimi (1998) mentions that in the field of architecture, the architects have tried to contradict what was brought by postmodern architecture by quoting and returning to the past and history. This has appeared from the emergence of the book Collage City, as the architects of deconstruction have focused on producing contradictory and fragmented formal patterns as an attempt to embody the differences in social and cultural environments in the desire to achieve unity and harmony through difference and rich diversity.

Eisenman indirectly presented a disclosure of non-existence (the deconstruction of creation and non-being) by employing the technique of suspended or disrupted decision, which in turn represents a hallmark of pure phenomenology, an essential part of non-existence and a mainstay of the fruitless present (Alanizi,1997). It should be noted that the development of postmodern architecture in the year 1980 marked the beginning of deconstructive architecture since it stood in opposition to the modern movement. However, at the same time, it was in contradiction with the deconstructive movement in its ideas based on fragmentation, dislocation and lack of integrity. The most important trend in deconstructive thought is to move architecture away from what is stipulated by the principles of modernity such as form follows function and the purity of form (Cholis,2013).

One of the most important examples of the application of the principle of deconstructive architecture is House X, a house designed in an area of 8000 square feet on a large, sloped site interspersed with the landscape. The house was divided into four quarters to reduce the scale. The composition of the house is understood at first glance as an assembly of four adjacent squares that are not connected to each other. However, in the final composition, it is a more complex principle, as it represents a more complex and incomplete structure from the front. From the back, it indicates a simple and stable unitary structure. From the structural point of view of the house, its design looks like it is not based on anything, as there are no exposed columns or beams, but rather it is covered with horizontal surfaces (House X, Peter Eisenman,1982).

Table 01: Comparison among Architectural Movements and Time
Source: Author

Seq.	Architectural thought	Time trilogy
1	The classical movement	Belongs to the past.
2	The modern movement	A break with the past. It deals with the present and the future and its available technologies, with some exceptions noted in different countries such as Finland and Japan.
3	Postmodern movement	Return to the past in the present.
4	Autonomous architecture	All times are present (past, present and future) because the form is eternal in all times.
5	Deconstruction	Breaking the Time Trilogy (Future is Null)

Conclusions

This research, based on the analysis and the interpretations of the movements and architectural thoughts examined, derives the conclusions as follows.

1. Classical architecture belongs to the past. It focuses on nostalgia, where the forms and principles are rooted in the ancient Greek, Grecian and Roman architecture.
2. The architecture of modernity urged a break with the past and deal with the present and the future and its available technologies. The proposals of the modernist architects and other artists and writers represented a call for a revolution to completely transform from the previous architecture and reject all its fixed components imposed on the person, the city and the society. This revolution was achieved at an extraordinary speed due to the new concepts of its era: the era of liberalism and techniques, and the era of metal, glass and electricity.
3. Postmodern architecture focused on returning to the past as a reference model for preserving the cultural heritage and strengthening the cultural and national identity of a particular society. It proposed to discard the present represented by the movement of modernity with unified fixed principles in various countries of the world.
4. All times are present (past, present and future) in the independent architecture because the independent form is immortal in all times.
5. Architectural deconstruction's belief in the author's death made them reject the past, and belief in the absence of the future and think to dismantle the present, and consider that the future is null for them.

In the light of these conclusions,
- It is proposed to recognize the importance of the tendency of the classical style in architecture of the present era, as this represents a return to the strong and rooted principles that express a particular society and reflect its culture.
- It is proposed to establish futuristic buildings that are environmentally friendly and integrated with the technology of the present time, with the importance of focusing on the use of forms that express an authentic and rooted architectural thought that expresses the identity of society and reflects its established principles.
- It is also proposed to recognize the importance of moving towards designing buildings that are consistent with the principles of autonomous architecture that operates

according to the principle of always present times, as autonomous architecture depends on the use of forms for its buildings that are immortal themselves from the past to the present and the future.

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