Paradigmatic Characteristic Changes of Heritage due to Zeitgeist: Insights from Iraq

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Abstract

Each era has a certain spirit that is clear in cultural and social activities that controls material and moral productions regardless of the fact that the product is of an individual nature in its generation of forms or works objectively. The goal of the spirit of the age is usually to adapt the architectural product of the prevailing thoughts.

Accordingly, there is a problem that lies in the fact that architectural forms are formed according to the sovereignty of the intellectual level of the spirit of the age. This means that the characteristics of the ancient heritage architectural paradigms change according to the modern movements and currents imposed by the sovereignty of the age.

This study examines the characteristics of the ancient heritage architectural production according to both the previous views and the contemporary views. It focuses on the movements of modernity and postmodernism to reveal the impact of the contemporary views of the movements (modernity and post) in the changes of the material or moral characteristics of the old heritage architectural paradigms.

The hypothesis of the study was that the zeitgeist of the contemporary view affects the change in the values of the previous view, according to which the characteristics of the old Paradigm of architectural production change. The research used the historical descriptive approach and tested the hypothesis in four local projects executed during modernism and postmodernism.

The study adopted the descriptive approach in measuring variables for four contemporary architectural projects, and The study found that heritage architectural paradigm has four essential characteristics: originality, scarcity or exceptional value, diversity and vitality, preservation ability and use. These characteristics are affected by the developments of the times.

Keywords: Old paradigm, architectural heritage, zeitgeist, modernity, postmodernism.
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Introduction

The concept of "paradigm" expresses the intellectual and symbolic structure of the form, and is one of the concepts that accompanied the architectural form. It works as symbols or a reference to a function or cultural significance and other meanings, and in

architecture, the architect relies on it to determine the foundations on which he relies in his designs to determine his goal and direction, as the original paradigm, the prototype, the and the functional paradigm. A paradigm is a universal concept that expresses patterns and behaviors. The French theorist Abbe Laugier expressed the concept of the old archetype based on the principles of Vitruvius and called it prototype: it is something that can be replicated and used in several fields such as design, electronics and software, where a prototype is designed to test the new design (Al-Sheikh et al., 2014).

The old paradigm of heritage architecture can be defined as the style and lifestyle of the old (former) society. It represents successful solutions to architecture with these capabilities and conditions, and also contribute to the identification of a spatial identity for a period of time (the old Paradigm is a form of identity).If that is still used, then it is considered contemporary. Whatever perished is considered obsolete or extinct.

The aim of the study is to reveal the impact of the modernist and postmodern movements in changing the characteristics of the old heritage paradigm. It askes the questions 'what did it maintain', and 'what did it add to it?'.

Its objectives are as follows.
1. To reveal the modernity's position on the characteristics of the ancient architectural heritage paradigm
2. To reveal the post-modernist position on the characteristics of the ancient architectural heritage paradigm

The Structure of the Study
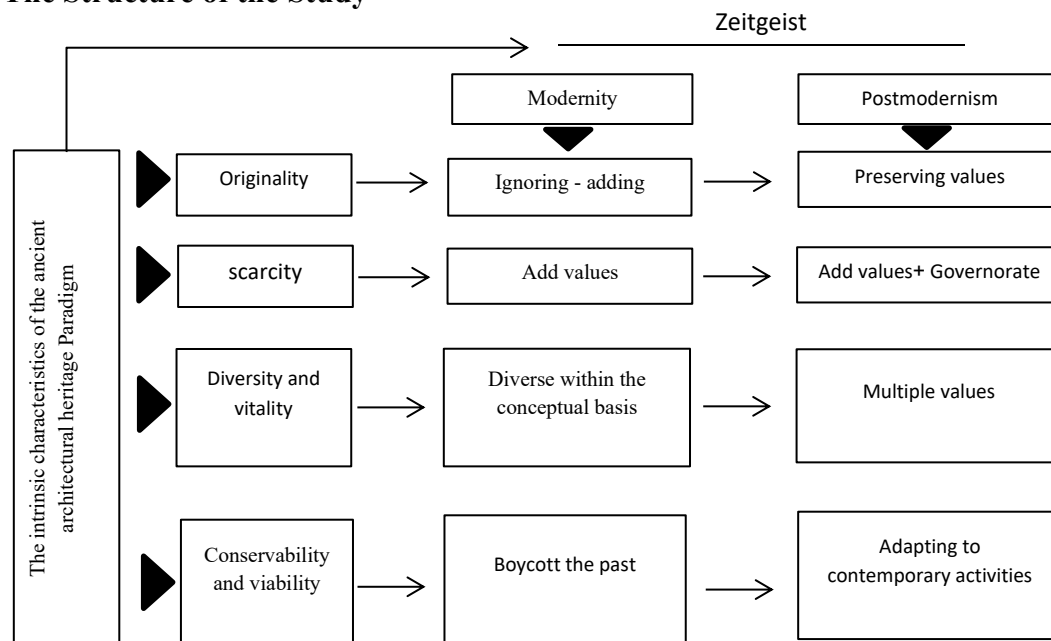
Fig. 1: The structure and concept of the study
Source: Author.

Theoretical Framework
Characteristics of the Old Paradigm of Heritage in Architecture

The old paradigm has characteristics mentioned above in previous studies such as originality, rarity, diversity and vitality, preservation and sustainability that can be explained in detail as follows.

1. Authenticity expresses a group of rational and real solutions emanating from the place and the values of society in solving economic, environmental and cultural problems in a complete manner. Authenticity is linked to handicrafts, social customs and natural materials (Al-Shamari et al., 2019).

2. Rarity or exceptional value: Synonymous with uniqueness, this value refers to buildings that are among the few that have survived from a specific historical era. The scarcity value may reinforce the importance of traits of outstanding universal value (Feilden, 2003). The values of scarcity are characterized by uniqueness, which essentially expresses scarcity (the acquired characteristic), according to which the building will remain unique not only in the current era, but also in future. Lynch (1972) expressed the rarity of the uniqueness of the architectural building as a result of its location, form, elements and scales, period, area, or a combination of some of these factors such as function, materials, height, and number of floors.

3. Diversity and vitality: Defined in biology as the ability of living organisms to maintain survival and growth. In the glossary of contemporary new terms and phrases, vitality is interpreted as the ability to survive and develop. In 1979, the International Council on Monuments and Sites developed the concept of enhancing the vitality of heritage buildings to support regional development. Overall vitality of heritage production is affected by four dimensions: the physical, moral, functional dimension, and traffic (Zhu & Liu, 2022). The values of diversity and vitality in buildings can be expressed through the multiplicity of economic, social, functional and aesthetic values alike. The Convention recognizes the value of inclusive and diverse cultural heritage, and calls for the preservation of cultural and natural heritage in a way that reflects the history and traditions of the local community. The World Heritage Convention was adopted in 1972 by UNESCO. Ian (1999) argues that vitality is the ability of a place to accept different functions (adaptation), and notes that a space with 'vitality' not only supports a variety of social activities, but also provides users with a variety of activity options. He discusses accessibility, diversity, recognition, vitality, visual appropriateness, diversity and uniqueness (Ian,1999). The most important indicators of diversity and vitality can be extracted as diversity, integration with the environment and infrastructure efficiency.

4. Preservation and continuity: Continuity is a major aspect in preservation, and it is one of the standards stipulated in the UNESCO World Heritage Convention (Article 26), which requires the state to protect and preserve heritage properties to ensure their continuity It includes the usability and adaptability of architectural productions (Khalaf et al., 2020).

Review of Literature

Wailer et al. (2009) explain that architectural heritage is considered a testament to specific moments in the past and carries historical characteristics or elements to achieve communication. It possesses "originality" to express "valuable cultural heritage". It seems that authenticity is a concept or approach to deal with history, and they stress that authenticity is the characteristic of architectural heritage, which may mean "authentic" in the sense of real, original, etc. According to Marshall ,authenticity includes the values of identity and belonging of architectural heritage Show that Weiler emphasized that the characteristic of authenticity is the characteristic inherent in heritage products and explained that it is formed from a group of indicators expressed by more than one value, including historical, social, and aesthetic values, which included their indicators (the age of the building and location, the sense of identity and spatial belonging, the connection to a national event, the material perception index). (Shape, image, symbolic, commemorative

and sentimental value) and this is consistent with studies that dealt with the values of architectural heritage.

Khalaf et al. (2020) compare the concept of "originality or continuity" in the old heritage architectural Paradigm to implement what was stipulated in the World Heritage Convention Article 26 to evaluate architectural heritage. It is an attempt to define the meaning of originality in interpreting the question 'why did originality become a criterion for assessing heritage?'. By 1994, experts from Canada, Japan, and Norway, who had a common interest in preserving heritage architecture, were allied in an international reformulation of this idea. The result of these efforts was the Nara Document on authenticity, which introduced intangible features, such as function, spirit, and cultural relativism into International Assessment of Authenticity. The phrase "material originality" in the literature actually means the continuity of tangible features, such as material, form, and the addition of intangible features, such as values of function and use, language, emotional and sensory connotations, characteristics of the era. Continuity is not only a recurring concept in the section devoted to authenticity, but also in other sections that include brief compilations such as standards, integrity, protection, and management requirements. The study conclude that one cannot be chosen. On the other or a combination of them, although they deal with the indicators of values in a similar manner. However, continuity is implemented on natural heritage and architectural heritage, including all heritage properties, while the originality characteristic is implemented only on architectural heritage. Thus, each feature was considered separately (Khalaf et al., 2020). Thus, the study clarified that the indicators of values that constitute the characteristic of originality are the same as forming the characteristic of continuity and the ability to be preserved, but in the end the goal of the message is about how to separate continuity and originality, despite the fact that every original product is continuous and capable of preservation. Therefore, it dealt with a group of literature that made it clear that what the Nara document mentioned about The concept of authenticity includes only the architectural heritage. As for what I discussed regarding the property of continuity, it includes all heritage properties, both tangible and intangible. Therefore, continuity is a property that carries implicit indicators of the values of originality, but it remains preserving its name, but originality remains a property that pertains to architectural heritage only, so it is an inherent characteristic of heritage. Architect.

On the other hand, Kamal et al. (2022) discuss the ability of architectural heritage to be preserved to achieve its continuity due to the availability of different forms of values, including intangible values resulting from memories, emotions, beliefs and habits. This is in addition to tangible values such as site values, construction and use, and that the main users of the ancient heritage paradigm are aware of the value and importance of their cultural heritage in terms of history, culture and civilization. Ignorance and lack of knowledge of the inherited values lead to improper maintenance and destruction of heritage buildings when restoring them using new materials without taking into account the quality of these materials' work with the local climate. The intention however is to bring the past into the future and ensure continuity of heritage (Kamal et al., 2022).

Puren et al. (2014) argue that developing countries are increasingly faced with the challenge of balancing conservation and urban development under the impact of rapid urbanization. Modernity has led to the establishment of spatially fragmented cities all over the world that lack contextual values, putting heritage at risk of destruction because it is treated as isolated objects, rather than an essential part of the contemporary urban fabric. They propose a framework for integrating heritage products that have multiple values with the urban fabric to achieve contextualization of the built heritage and making it more vibrant and diverse. Vitality of the mass is an important indicator of its integration into contemporary life:

(1) the physical/spatial integration between planning and design.

(2) the integration between the built heritage and the urban fabric.

(3) the integration of urban conservation and urban development through policy local legislation.

(4) procedural integration in terms of decision.

Contemporary use of existing built heritage is often referred to as 'adaptive reuse' or 'balanced integration', where the focus is on protecting built heritage from harm or destruction in an isolated manner. To do so, it seeks to preserve its original form and function, integrating built heritage into urban development as part integral to the urban fabric. The preservation of heritage resources is often associated with sustainable development and increased economic investments (Puren et al., 2014).

Zhang et al. (2022) deal with the evaluation of the concept of "vitality" for places that contain ancient heritage paradigms, because heritage spaces are considered organic components within the city, that establish the relationships between heritage spaces and the surroundings through the historical and social values it provides. Vitality of the heritage mass is related to the quality of space and its efficiency in terms of functions provided by the community, in addition to simulating collective memory to enhance the principle of interaction in the surrounding community. They measure the vitality of the heritage blocks in the heritage space through the factors of vitality: spatial accessibility, traffic comfort, contextuality with the surroundings, green vision rate, recreational facilities, performance integration, functional diversity, adaptive reuse, impact scope, originality, and value. Historical, social value (plurality of values) (Zhang and others, 2022).

Iuga discuss preserving and highlighting heritage buildings that are characterized by scarcity due to the availability of a set of values. He focuses on the policy of exclusivity of the heritage building in comparison to previous heritage production. There are factors that determine the scarcity and uniqueness of production in terms of its style, type, and materials used in it, in addition to the location and shape (Iuga, 2016).

Table 1: The vocabulary extracted from studies of the theoretical framework
Source: Author

No	Thesis	Property	Property pointer
1	Wailer Katharina& Gutschow Niels (2009) "Authenticity in Architectural Heritage Conservation"	originality	▪ Attestation of production on specific moments in the past. ▪ Associated with historical events and important personalities. ▪ Age value indicator. The identity and affiliation of the product ▪ Achieve interaction and harmony with social behavior. ▪ Sensory perception of aesthetic details.
2	Khalaf, Roha W (2020) "Authenticity or continuity in the implementation of the UNESCO World Heritage Convention? Scrutinizing statements of outstanding universal value, 1978–2019".	originality The ability to save and continue	▪ Emotional and sensory connotations ▪ Rooting. ▪ carries spatial values (social, economic, environmental). ▪ Reflects the characteristics of his era. ▪ Usage values. ▪ Continuity and sustainability of heritage.
3	Kamal et al. (2022) "Exploring the Tangible Conservation of Architectural	The ability to save and continue	▪ Adapting to circumstances and recovering from them. ▪ Promote the preservation of historic structures.

	Heritage and History: Bringing Past into the Future"		▪ The ability of heritage buildings of value to conservation interventions to ensure their continuity ▪ Bringing the past into the future (continuity of heritage).
4	Puren.K & Jordaan (2014) "Towards integrating built heritage resources in urban development through spatial planning"	Diversity and vitality	▪ Multi-value ▪ Physical/spatial integration between planning and design. ▪ The vitality and interaction of the building with the urban fabric. ▪ Adaptive reuse. ▪ Integrated balance. ▪ Various architectural elements
5	Zhang, Fang, Qi Liu, and Xi Zhou (2022) "Vitality evaluation of public spaces in historical and cultural blocks based on multi-source data, a case study of Suzhou Changmen".	Diversity and vitality	▪ Performance Integration ▪ Functional diversity ▪ contextual with the surroundings
6	Luga (2015) Reshaping the Historic City Under Socialism: State Preservation, Urban Planning, and the Politics of Scarcity in Romania".	Rarity or exceptional value	▪ Highlighting the rare heritage buildings ▪ It becomes unique not only in the era in which it was established, but it continues into the future ▪ The uniqueness of the product in terms of its style, type, and materials used in it, in addition to the location and shape.

Zeitgeist (Dominant Thought)

German thinkers and philosophers formulated the concept of the Zeitgeist in the nineteenth century, as there is an invisible universal spirit or an intangible driving force that gives each era its distinctive characteristics and its own personality (New Dictionary of Cultural Literacy, 2005. In confirmation of this, Johann Gottfried referring to Herder (1803-1744) says that each era and each place has distinctive features that are not repeated in another time and place, and they represent a common spirit of the era stemming from the cultural characteristics of any time and place. This spirit becomes a basic unit for sensory taste at the level of one civilization (Abdul Razzaq, 2003).

According to the field of cognitive development of architecture, modernity is a major turning point in the creation and production of new values as a result of the change in lifestyle due to technical progress. The debate was and still is about the feasibility of the old paradigms and the value and effectiveness of the new paradigms. Therefore, movements and theories such as modernity and postmodernism emerged, which are two dominant movements. It can be said that these two styles do not have many similarities, but postmodern architecture followed some aspects of modern architecture, and similarities were established between them (Amiri et al., 2016).

Modernity and Postmodernism on the Characteristics of the Old Paradigm
Modernity's Attitude to the Characteristic of Authenticity

According to Haberma, there are three distinct claims in the realm of life that form the context in which communicative practice occurs. First, there is what Hypermas calls "culture". It is "the store of knowledge from which communicative participants provide themselves with explanations when they come to understand something in the world" or it is the shared knowledge upon which one draws in such communicative practices. Secondly, there is a "community". They are the "legitimate orders by which the participants regulate their membership in social groups and thus guarantee solidarity". This is the sense of shared identity or oneness shared by those residing within a community. Finally, one finds "character", which is "the competencies that make the subject able to speak and act, and that put him in a position to participate in the processes of reaching understanding and thus asserting his own identity"(Merawi, 2012:33-34).

Postmodern Position on the Characteristic of Authenticity

The postmodern movement addresses the memory of society and the values of the old paradigm through its inclusion of social values, historical and cultural, and the daily lifestyle experienced by the community and its needs and customs, and their tribal backgrounds. Therefore, postmodern architecture is called popular architecture because it calls for interaction, and the collective memory that is associated with the past (Amiri, 2016, :1631).

The position of modernity on the characteristic of diversity and vitality:

Shaheen defines it as "that the comprehensive international concept of modern architecture is the basis for unification between developing and developed countries, where one person and unified technology are a "prefabricated vision" (Shaheen, 2014). From another point of view, modernity allows for diversity and the difference, but within the conceptual basis (Al-Sliq et al., 2023).

Postmodern Position on the Characteristic of Diversity and Vitality

Postmodern architecture was characterized by its diversity and pluralism. This is reflected in the wide range of styles and influences that are incorporated into postmodern architecture, as well as in the emphasis on the importance of individuality, creativity and personal expression in their designs. One of the main goals of postmodern architecture was its rejection of the modernist focus on efficiency and uniformity, and its embrace of incorporating references to history and tradition into its designs. This has led to the incorporation of a wide range of social, economic, functional and cultural values.

Postmodern architecture was multi-valued. Another important feature of postmodernism was its focus on the importance of individuality and personal expression in architecture, rather than creating a single, unified architectural style or tradition. This has led to a focus on creating unique and individual buildings and spaces that reflect the needs and aspirations of their residents, rather than a single architectural style or tradition, (Amiri,2016).

The Position of Modernity on the Property of Scarcity

Le Corbusier expresses the first vision of modernity in the architectural building, which is the concept of machine aesthetics. This refers to the use of modern materials and technologies to create buildings that have a strong visual connection to industrial machinery, with an emphasis on efficiency, functionality and mass production. The instrumental aesthetic was seen as a way to overcome the limitations of traditional architecture and create new forms more suited to the demands of modern society. He believed that creativity is in formulating the composition perfectly and avoiding useless exaggerations (Almusaed,2018).

Modernity may also consider the term scarcity as the prominent feature that characterizes this period and in comparison with the features of the old paradigm, because the products of this period became close to the artistic language of the International Style, as the products that were established during that period include individual and unique buildings, and a character appeared. It is new to make the special way, which is to design the products according to the complex concept, in which the single building is part of a complex formative complex (Al-Sultani, 2013). He finds that modernity looks at the concept of scarcity through distinguished work, the simplest solutions to most problems.

However, there is another point of view. The works of architects at that time achieved scarcity and distinction through their adoption of innovative currents, especially with the spread of the idea of benefiting from the given space, such as architects Aalto Alvar, who explained that technical functionality only succeeds when it includes the physical and psychological aspects of Man. Thus, architecture must interact with people; if this does not happen, we will get a superficial architecture devoid of content (al-Sliq et al., 2023).

The Position of Postmodernism on the Characteristic of Scarcity

Postmodernism considers the concept of exceptional value by combining aesthetic value, intellectual value, and social moral values. This goes with the intellectual value in expressing the value of space and its formative relationship with the old paradigm and the value of the tolerant, in addition to the functional moral value to ensure appropriate living services for society. Postmodernism confirms that the forms resulting from the architecture of the old paradigm differ in their core from the forms resulting from Western civilizations. As for the forms resulting from technological developments, they are similar globally, because they are not the result of the culture of a particular civilization (Shaheen, 2014).

The Position of Modernity on the Property of Preservation and Continuity

The most important characteristic of modern architecture is its rupture with the past. It does not wish to borrow or be guided by the standards of another era. It did not preserve the continuity of the ancient heritage production because it is obliged to extract its own characteristics to prove its position and its future aspirations. The era of modernity is an era that lives by significance futurism, and opens to the next new. Therefore, it did not derive its standard from the past, but from itself. Modernity lives a self-contradiction because one day it turns into the past (Alshammari, 2017).

From another point of view, the position of modernity with the past heritage was the intersection of the past to initiate modern design. Thus, the feeling of modernity architects was how to bring about a change in people's lives because of their belief in progress and development. Their view of progress and development is an inevitable matter stemming from their influence on the theory of evolution in neighborhoods (Al-Sliq et al., 2023).

The Position of Postmodernism on the Property of Preservation and Continuity

Postmodernism added indicators to the way in which the ancient heritage production adapts to contemporary activities, to preserve heritage and historical necessities because the ancient architectural heritage expresses originality, diversity, texture and sense of place. Thus it must be continued. Postmodernism accentuates both the disconnection and continuity with the past. (Freestone, 1993).

Table 2: The position of modernity and postmodernism on the characteristics of old paradigm of architectural heritage.
Source: Author

No	characteristics of the old paradigm	Indicators of added characteristics of the old paradigm	
		position of modernity	Postmodern position
1	Originality	Progress, innovation, ignoring the past, and the desire to build something different.	It preserved the values of authenticity by addressing memory, interacting with the past, and focusing on belonging.
2	Diversity and vitality	Diverse within the conceptual basis	Postmodernism was characterized by the plurality of values of architectural products because it adopted a set of values, including (historical, social, functional, and economic values). Postmodern was more diverse and vital.
3	scarcity	In addition to the moral values of creativity and innovation, the building is unique in creating the best solution to most of the problems.	Postmodernism included scarcity in its content of ancient heritage production and indicators of modernity added later. Thus, it included intangible values, innovation, creativity and reconfiguration, and material values that were characterized by the spread of multi-storeys and tall towers, in addition to materials and architectural elements
4	Conservability and viability	The characteristic of modernity is the interruption of the past	Postmodernism maintained the continuity of heritage production, which was represented by the ability of heritage production to adapt to contemporary activities.

Research Methodology

The study adopted the historical descriptive approach, by relying on the method of observation in collecting information in a descriptive way and analysing it architecturally and measuring the effectiveness of the hypothesis through the questionnaire paper for specialists of architects, so the research identified four main vocabulary that represent the characteristics inherent in the ancient architectural heritage, including :(authenticity, diversity and vitality, scarcity or exceptional value, memorability and continuity), while secondary values include: (communication, interaction, originality, memory of society, uniqueness, usability and adaptability, diversity, integration with the environment, integration of performance).table (3)

During three stages:
1. Stage 01: Includes a general description of the selected projects, including the construction period, architectural language, architectural designer, and attaching illustrative photos.
2. Stage 02: Measuring the variables based on the questionnaire paper that was presented to specialist architects, and using a five-point Likert scale (strongly agree = 2, agree = 1, do not know = 0, disagree = -1, strongly disagree = -2) is shown in the table (3)
3. Stage 03: Analyses the results from the questionnaire sheet in the Excel analysis program and extract the arithmetic mean for each variable.

The Basis for Selecting the Case Studies

Four contemporary projects were selected in the city of Baghdad - Iraq, because the city of Baghdad witnessed the urban revolution in the mid-fifties and extended to this day.

Table 3: Indicators of the theoretical framework
Source: Author

Characteristics of the old paradigm		strongly agree	agree	do not know	disagree	strongly disagree	average	Percentage
The main variables	secondary variables							
		2	1	0	-1	-2		
Originality	communication							
	interaction							
	rooting							
	community memory							
Diversity and vitality	exclusivity							
scarcity	Usable and adaptable							
Conservability and viability	Diversity							
	Integration with the environment							
	performance integration							

The Case Study 1: Al-Daftar Dar Building, Al-Mustansir Street, Baghdad, Iraq, 1953.

Description of the Project

The building is located on Al-Mustansir Street in Baghdad, Iraq. It was established in 1953, and designed by architect Abdullah Ihsan. The building is rare and unique in its era in terms of its multi-story structure, as it consists of 15 floors influenced by the period of modernity at that time. The building is unique in its view of the Tigris River. The building was distinguished by the process of its construction at that time, as the building was based on 300 reinforced concrete pillars with a diameter of 18 inches. This building was named with the word " The bookkeeper, which means the holder, and in other words, means the financial employee who is tasked with organizing the expenditures and incomings of government funds.(Al-gardenia Magazine, 2022).
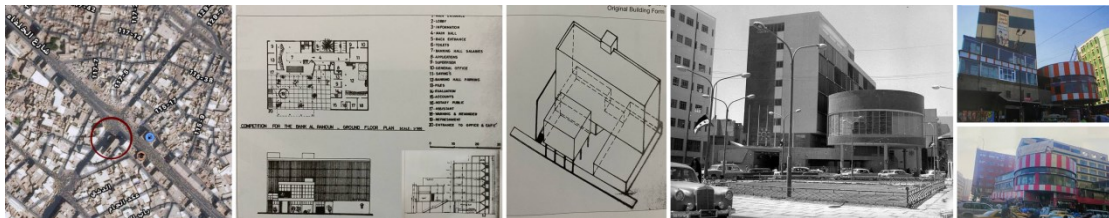
Fig. 2: Location and design of the Defterdar building in Baghdad - Iraq
Source: Al Chalabi, 2018

The Case Study 2: Al-Rahoun Bank (formerly the Ministry of Finance), now Al-Ameen Commercial Complex, Baghdad, Iraq, 1957.
Description of the Project

Qahtan Al-Madfai participated with Abdullah Ihsan Kamel, and they won an architectural competition to design the Al-Rahoun Bank in 1957 AD, located on Al-Jumhuriya Street. One of its most important architectural characteristics is that it was considered one of the large buildings at that time, as it achieved unique values in size and method of construction. It consists of two main blocks, the smaller block of which is designated for the meetings of the bank's board of directors. It was also in the original design cubic in shape. It was replaced with a cylindrical shape to fit the shape of the square near it, and the building achieved the values of continuity and reuse due to the change in its original function from a bank to a clothing store. Recently, due to modern developments, the front facade was changed and distorted with coupon material that is foreign to the architecture. This led to a change in the characteristics of the architectural product. The loss of some values, such as interaction with the surroundings and rooting, and the weakness of the values of diversity and integration with the surroundings (Al-chalabi, Encyclopedia of Iraqi Architecture, Part Two, 2018).

Fig. 3: location and design of the Al Rahoun Bank building in Baghdad - Iraq
Source: Al Chalabi, 2018

The Case Study 3: The Department of Labor and Social Affairs building (The Ten Flos building) Baghdad, Iraq, 1968.

Description of the Project

It is located in Al-Khalani Square in Baghdad, Iraq, and was built in 1968 AD. It was designed by architect Hazem Al-Tak. It was formerly affiliated with the Ministry of Labor and Social Affairs. It is also called the "Ten Money" building because its design is close to the old Iraqi coins. One of the most important characteristics of the building from a design standpoint is that it consists of two parts. The first part is the cylindrical tower building overlooking Al-Khilani Square, with semicircular balconies emerging from it. The tower rests on a platform representing the first floor, while the second part represents a multi-storey rectangular building block extending from the street connecting the two Al-Khilani squares. And aviation, and there is a separation between the two blocks and they

are connected together through the ground floor, so the building was distinguished at that time by interacting with the community through what was known as their currency, and the designer's intention of linking the building with something that might make it known to them. The values of collective memory and the values of uniqueness were available in terms of location, height, multi-storey, and innovation. In addition to the values of diversity, integration with the surroundings, and integration of performance, the building has high values of durability, but the building is now neglected and has been closed, which has lost the values (AL-Chalabi, Encyclopedia of Iraqi Architecture, Part Three, 2018).

Fig. 4: Shows the location and design of The Department of Labor and Social Affairs building in Baghdad - Iraq
Source: Al Chalabi, 2018.

The Case Study 4: Building "Eya", Al-Bataween, Baghdad, Iraq, 1989.
Description of the Project

It is located in the Al-Bataween area in Baghdad, Iraq, constructed in 1989, designed by architect Moaz Al-Alusi. The "Eya" building was distinguished by its unique privacy, and it is one of the post-modernist buildings in Baghdad. The building is multi-storey and contains many architectural elements. It differs from its neighboring buildings. The arch element that the architectural designer used to use in his buildings has disappeared. The building's solid roofs were characterized by the use of bricks, and window openings were distributed on these roofs, with openings in these roofs having modern and distinct shapes. These openings were decorated with architectural elements that gave a false feeling that they had a structural function. We notice the details of the bricks and their use in an unconventional way to indicate a contemporary building belonging to the place where it was built. The building columns were distinguished by their unique shapes, and were covered with bricks to give the impression of lightness (Al-Sultani, 2013).

Fig. 5: Location and design of Building "Eya", Al-Bataween in Baghdad - Iraq
Source: Al Chalabi, 2019.

At this stage, the variables are measured and the values will be collected, to see the extent to which the characteristics are achieved in the selected projects.

Table 4: The measurement Paradigm
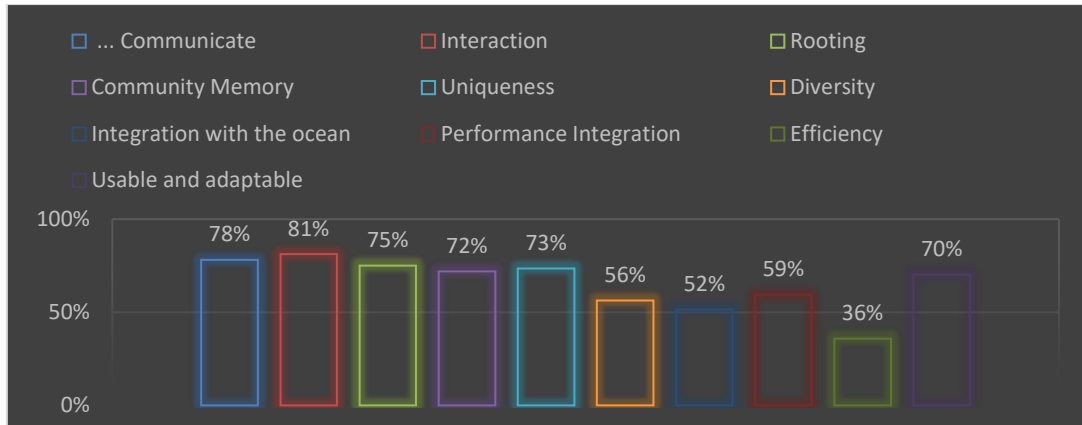Source: author

Al-Daftar Dar Building, Al-Mustansir Street, Baghdad, Iraq, 1953.											
Originality	average	Percentage	scarcity	average	Percentage	Diversity and vitality	average	Percentage	Conservability and sustainability	average	Percentage
Communicate	1.56	78%	Uniqueness	1.468	73%	Diversity	1.13	56%	Efficiency	0.72	36%
Interaction	1.63	81%				Integration with the ocean	1.03	52%	Usable and adaptable	1.406	70%
Rooting	1.5	75%				Performance Integration	1.187	59%			
Community Memory	1.44	72%									
Total	1.53	77%	—	1.47	73%	—	1.11	56%	—	1.06	53%

Al-Rahoun Bank (formerly the Ministry of Finance), now Al-Ameen Commercial Complex _ Baghdad, Iraq, 1957											
Originality	average	Percentage	scarcity	average	Percentage	Diversity and vitality	average	Percentage	Conservability and sustainability	average	Percentage
Communicate	0.06	3%	Uniqueness	0.22	11%	Diversity	-0.16	-8%	Efficiency	0.47	23%
Interaction	-0.19	-9%				Integration with the ocean	0.69	34%	Usable and adaptable	1	50%
Rooting	-0.19	-9%				Performance Integration	0.34	17%			
Community Memory	0.59	30%									
Total	0.07	4%	—	0.22	11%	—	0.29	15%	—	0.73	37%

The Department of Labor and Social Affairs building (The Ten Flos building) Baghdad - Iraq, 1968.											
Originality	average	Percentage	scarcity	average	Percentage	Diversity and vitality	average	Percentage	Conservability and sustainability	average	Percentage
Communicate	1.63	81%	Uniqueness	1.06	53%	Diversity	1.19	59%	Efficiency	0.56	28%
Interaction	1.5	75%				Integration with the ocean	1.28	64%	Usable and adaptable	1.31	66%

Rooting	0.84	42%									
Community Memory	1.44	72%				Performance Integration	0.63	31%			
Total	1.35	%68	—	1.062	53%	—	1.03	52%	—	0.94	47%

| **Building "Eya", Al-Bataween, Baghdad, Iraq, 1989.**											
Originality	average	Percentage	scarcity	average	Percentage	Diversity and vitality	average	Percentage	Conservability and sustainability	average	Percentage
Communicate	1.41	70%				Diversity	1.09	55%	Efficiency	0.5	25%
Interaction	1.03	52%	Uniqueness	1.03	52%	Integration with the ocean	0.91	45%	Usable and adaptable	1.75	88%
Rooting	1.13	56%				Performance Integration	1.19	59%			
Community Memory	1.56	78%									
Total	1.28	64%	—	1.03	52%	—	1.06	53%	—	1.23	56%

Analysis and the Discussion of the Findings

According to the questionnaire sheet of professional architects, the results are presented:

1. The characteristic of originality achieved a good percentage in the Al-Daftardar Building, Department of Labor and Social Affairs, Eya Building as a result of achieving the values of communication, interaction, rooting and community memory. It was not achieved at an acceptable level in AL-Rahoun Bank building.
2. The scarcity property achieved good values in the Al-Daftardar Building, Labor and Social Affairs Department, Eya Buildingas a result of achieving the values of uniqueness in shape, multi-storeys and scale. The scarcity property was not achieved in the Al-Rahoun Bank building.
3. Diversity and vitality achieved good values in Al-Daftar Dar Building, Department of Labor and Social Affairs, Eya Building to achieve the values of diversity and integration with the environment and integration of performance. The characteristic of diversity and vitality was not achieved at an acceptable rate in the Al-Rahoun Bank building due to the poor achievement of the values of integration with the site and the integration of performance.
4. The property of preservation and sustainability achieved acceptable ratios in the building Al-Daftar Dar Building, Eya Building to achieve the values of usability. The Department of Labor and Social Affairs, Al-Rahoun Bank did not achieveacceptable values of usability and efficiency.
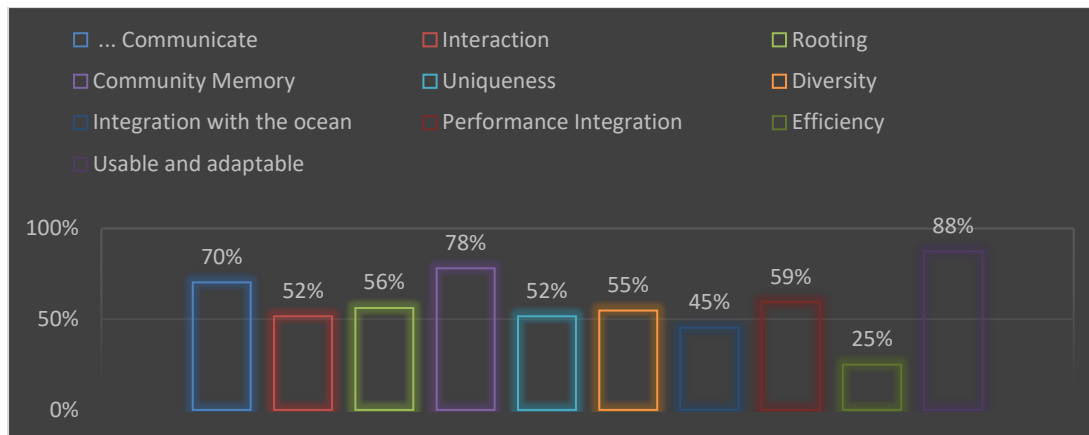
Fig. 6: The values in the graph of the first project.
Source: author.
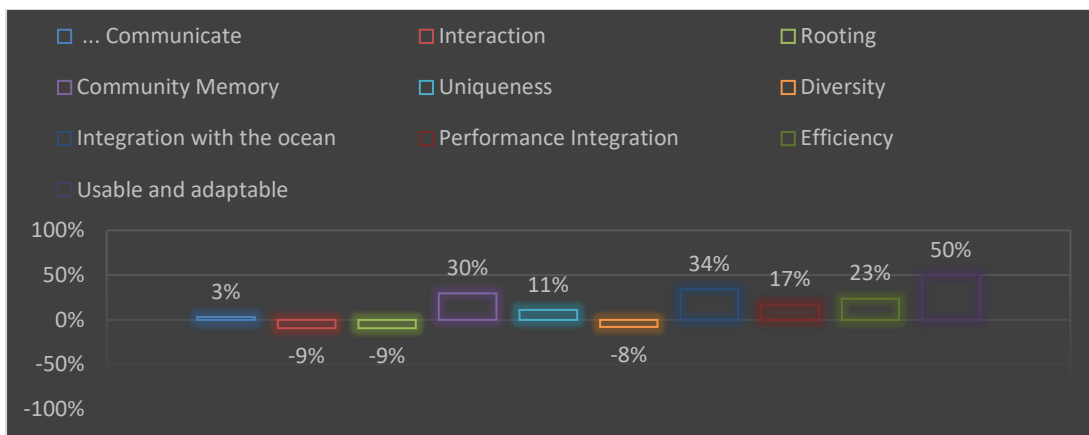
Fig. 7: The amount of values in the graph of the second project.
Source: author.
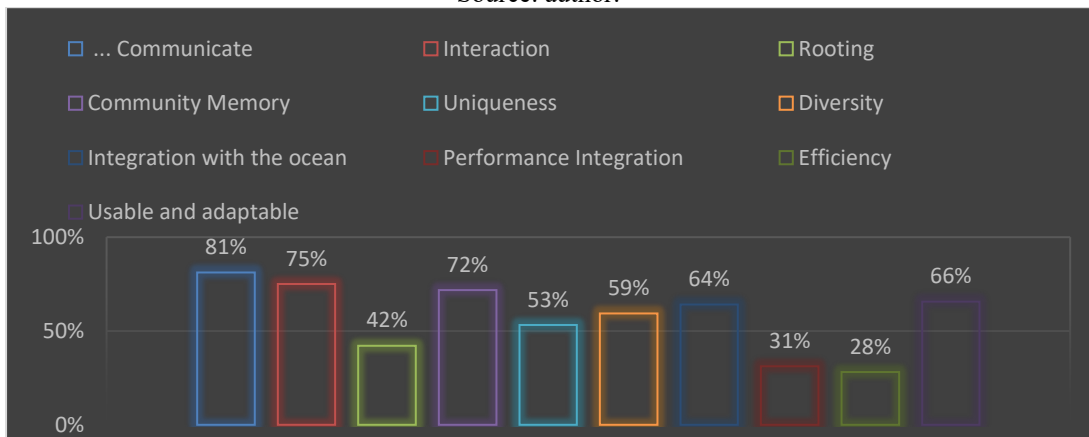
Fig. 8: The values in the third project graph.
Source: author.

Fig. 9: The values in the graph of the fourth project.
Source: author.

Conclusions

1. The concept of "paradigm" expresses the intellectual and symbolic structure of the form, and is considered one of the concepts that accompanied the architectural form, and one of the most important characteristics of a currency: as symbols, an indication of a function, a cultural significance and other meanings.

2. The concept of the old paradigm of architectural heritage: It represents the style and lifestyle of the old (former) society. It represents successful solutions for architecture in those possibilities and circumstances, and it also contributed to defining a spatial identity for a period of time (the old Paradigm is an image of identity), so what is still used is considered contemporary and what perished is considered out-dated.

3. The essential characteristics of the architectural heritage include four (originality, rarity, diversity and vitality, and the ability to preserve and continue).

4. Originality expresses a set of rational and real solutions stemming from the values of place and society in fully solving economic, environmental and cultural problems. Authenticity is associated with craftsmanship, social customs and natural materials.

5. Rarity or exceptional value stemming from creativity and innovation, which is the acquired characteristic of uniqueness as a result of its location, shape, elements, measures, period, region, or a combination of some of these factors such as function, materials, height, and number of floors.

6. Diversity and vitality: expresses the ability to survive and develop, to include diversity, integration of performance, and integration with the environment.

7. Preservability and continuity: It means the ability of the product to be used and adapted to ensure its continuity.

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