Research Paper

# Collective Memory as a Measure to Evaluate the Infill Architecture Innovations in Historic Contexts
## (Case Study: Historic Context of Imamzadeh Yahya in Tehran)

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## *Abstract*

*Historic contexts remind us of an era when cities were built based on the needs, goals, and preferences of their inhabitants. In other words, the mental world of both the builders and the inhabitants was closely interrelated. But by ignoring citizens' memories and interests and their mental needs, today's interventions with rapid developments within historic contexts have led to amnesia and the destruction of cities' identities. Hence, architecture as a major part of the urban fabric experiences disruption not only within the urban context but also through the collective memory of the inhabitants of the texture. Since identity is an important criterion of endogenous developments, in addition to clarifying the importance of collective memory in infill architecture design approach in historic contexts in the conducted analyses, this paper has sought to answer this question "Given the different approaches in terms of their innovation in infill architecture, how can one explain the architectural approach in infill spaces by referring to collective memory?" The research methodology is case study. By collecting data through library and digital resources, this paper concentrates on the process of architectural approach in historic contexts as well as identification of historic contexts. Then, through an interview with the older inhabitants of Imamzadeh Yahya neighborhood, their shared memories were identified. Then, the result was distributed as a questionnaire among the Imamzadeh Yahya locals. By analyzing the results through Spss software, the collective memory was identified within the historic context and the criteria for infill design were extracted. According to the results, the architecture in historic contexts depends on the land use, the proximity to valuable units, shared intangible events, etc. that can all be extracted from collective memory of texture. The obtained indices can be invoked in architectural design within historic contexts to enhance their physical identity.*

***Keywords:*** *Collective memory, Infill architecture, Historic context, Architectural identity.*

## INTRODUCTION

Until recently, the buildings formed within urban contexts, were founded next to each other with sincere affinity. However, today's interventions in the historic contexts of the city, aimed at increased heterogeneity and lack of awareness of the narratives that lie within the city and of what creates the sense of place, except for meeting basic needs, have achieved nothing but amnesia and the destruction of cities' identities.

Also, following new developments to meet the physical needs of the cities, building streets, introduction of new materials, the arrival of architects educated in the West,

and the lifestyle changes after the 60's in twentieth-century Iran, this process accelerated, leaving historic contexts at the heart of cities. The old city plazas, which were a place for citizens to gather, interact and create memories and urban identity, were replaced by parking lots. As such, the integrity and uniformity of the homebuilding system were undermined within the organic and balanced context of historic cities.

These events have led to a decrease in the inhabitants' sense of belonging and attachment toward preserving these spaces, and as a result, many of the original local residents of these areas left their homes to settle in new neighborhoods, and especially in modern apartments, and gradually, low-income people occupied their previous living place; the people who did not have a sense of belonging to their living places. Hence, as a result of physical decay, the

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social problems also increased, and these neighborhoods became rife with corruption and crime.

But the global attitude toward this issue has experienced positive changes in the 1980s and 1990s; so that in a report titled "*Quality in town and country*" in 1994, a key question raised asking "How can we come up with a new design that incorporates both local features and also, reinforces a sense of belonging toward the community?"

Following the concerns raised, various "environmental regulations" were introduced regarding new developments. However, the styles of construction and new designs have always been influenced by various formal factors of the context, and in most cases influenced by the tendencies of architects, which have succeed sometimes and failed some other times in historic contexts. Various approaches to architecture in texture range from designs consistent with texture architecture to those in contrast with and indifferent to the context, and there are different approaches to this issue in this range.

The neighborhood studied in this paper (Imamzadeh Yahya) is important, because it is located within the historical heart of Tehran, and also, because it is a residential neighborhood the inhabitants of which can play a significant role in its preservation and enhancing its identity. The neighborhood is very important as one of the sub-districts of Oudlajan as well as one of the five neighborhoods of Safavid Tehran. On the other hand, because of the presence of the market and its belongings, its identity is decaying at a very fast pace. About 60 percent of its buildings require destruction and renovation, and defining the architectural approach to them can help to overcome some of its contextual identity challenges.

Hence, the present paper seeks to find the source of new positive changes and developments in the historic contexts within the contexts themselves, and to look at the historic context as a creative resource that can create new ideas on its own, and as the research hypotheses put it, it suggests that in this case, while preserving the historic context identity, it can be renewed.

In this regard, the paper first focuses on the architectural process in historic contexts, and highlights the importance of promoting the identity of the context in recent decades, and after reviewing the fundamentals of promoting historic contexts identity, the paper concludes with testing the hypothesis for the case study and its analysis.

## RESEARCH BACKGROUND

The research background can be studied within two fields: The first is "the physical identity of historically valuable textures" and the second is the "architecture within textures of historical value". Despite its prominent presence in the professional discussions of architects, space and urban planners, the first topic has not received much attention in research. The thesis entitled "*Recognition of the concept of identity in urban public space*", written for obtaining a Ph.D. in urban planning from Tehran University, is directly concerned with the subject of spatial identity and the perception of people of such an identity. Also, the thesis for

obtaining a Ph.D. in urban planning entitled "*Developing criteria for recognition and evaluation of physical identity of cities- Case study: Tehran*" is concerned with evaluation criteria of physical identity. This study deals with physical identity only from a morphological viewpoint, and examines Tehran as an example. Various articles have been compiled in this field, most of which deal with "urban identity" issue from the environmental psychology perspective.

On the second topic also little research has been conducted on the subject of architecture within historic contexts, and it has been put forward mostly in the form of environmental charters, laws, rules, regulations and requirements. The several conducted studies are as follows. The Ph.D. thesis "*New architecture within valuable contexts*" at Tehran University: This study examines the principles of modern architecture within historically valuable contexts, and presents appropriate criteria for registering Iran's valuable contemporary architecture, which is also addressed in this thesis. The next research was conducted at the University of Malaysia in Singapore[1]. Although this research has begun with the aim of achieving beauty in historically valuable textures, it has finally explored the type of architecture within them, and concludes that in the historic context of Shiraz, the public interest is in line with the type of architecture consistent with the context.

## RESEARCH METHODOLOGY

The research methodology is "case study". Various quantitative, qualitative, and mixed methods are used in the "case study" strategy. The instruments and methods used in this research are questionnaires, depth interviews and library studies. Because of opportunity for open review, most of case studies have been capable to derive inductive research methods aimed at theorizing and hypothesizing rather than merely testing them. The case study is the Imamzadeh Yahya neighborhood located in "Eastern Oudlajan", one of the most important residential neighborhoods in old Tehran. The texture has many units of great value, and in addition, it also includes valuable urban context.

Initially, an interview was conducted based on the theoretical foundations to extract the collective memory of the historic context from the collective memory within the context of Imamzadeh Yahya that includes the tangible and intangible shared memories of the neighborhood. Then, a questionnaire, consisted of questions regarding the shared memories extracted from collective memory as well as the answers presented in the "Likert" scale ranging from contrasting architecture to similarity in texture, was prepared. The duration of residence of the population was distributed in four groups including old and new inhabitants. (Given the population of 2250 people living in Imamzadeh Yahya neighborhood), the sample size was estimated to be 329 based on Cochran's formula that included all age groups and all durations of residence.

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[1] Affected variables on successful infill design in urban historic context

After removing the unreliable questionnaires, the remaining 330 questionnaires were analyzed. Finally, the data were analyzed in SPSS software.

## RESEARCH QUESTIONS AND HYPOTHESES

- Do memories resulted by collective memory affect the innovative approach to infill architecture design within the historic context of Imamzadeh Yahya?

- From the perspective of collective memory, what factors affect the infill architecture innovation within historic context (Imamzadeh Yahya) to preserve the context identity?

## INFILL ARCHITECTURE IN HISTORIC CONTEXTS

The evolution of architecture within historic contexts includes some milestones, the trend of which is scrutinized in this paper. Architecture in urban contexts within the traditional spaces has never been more of a concern, and the buildings were built in complete harmony with the context. But with the industrialization of art and architecture, the rise of technology in the nineteenth century, the rise of urbanization and the increased mass production capacity, gradually, new architectural styles emerged, and the factory-style architecture that was compatible with the industry was included in the architectural styles list, such that in the first half of 1920s it was considered as an acceptable method by designers who saw it as the logical consequence of the spirit of their time. Gradually, not only the authenticity of the old context was not necessary, but it might seem offensive [1], such that, a legislation was drafted in 1931 to preserve the monuments in Athens. According to the Article 70 of the Charter, the application of past styles to new buildings located within historic sites based on aesthetic claims would result in adverse consequences. This process should never be allowed to become a habit, and such desires and actions should never be practiced in any way [2].

The Athens regulations proposed in 1931, and the "design guide" developed by the Italian Ministry of Education in 1931-32 on constructing new buildings within historic contexts emphasized on simple architecture with modern features [3]. But on the other hand, the architects such as James Stirling, Rob Krier, and Leon Krier not only reminded us of the need to preserve the integrity of the historic city through understanding and applying the shapes, scales, proportions, and lifestyles, rather, they introduced it as a guide to new constructions. But in general, it can be said that in this period, following the modernist theories, the architecture demanded non-imitation in historic contexts.

The widespread devastations caused by World War II and the need to rebuild historic cities and monuments on one hand, and the need to accommodate large numbers of homeless people on the other hand, raised different approaches toward monuments and gradually, fundamental changes were made in approaches, such that in Budapest

in 1972, a statement emphasized the human environment. The main purpose of the statement was to emphasize the use of contemporary architecture in building complexes and regenerate buildings or textures with appropriate performance. In this statement, the past, present and future are seen as a whole, and coordination between all the three eras must be maintained.

The principles proposed by the Council of Europe in 1975 emphasized the possibility of the presence of contemporary architecture subject to adaptation to old contexts and the need to modernize textures and infrastructural facilities. For the council, the city life depends on balancing the urban residential patterns and maintaining the downtown residential "personality". Urban planning and management should be based on the maximum information about the "identity" and specific forms of the city. Each city has its own identity that needs to be preserved and protected. Regional dependence, population, location, spatial boundaries of climate, color, form, and the historical origin and function of the city are the components that distinguish it from other cities [2].

By highlighting the social factors in revitalization, the issue of identity and the sense of belonging of its inhabitants came to the forefront of interventional measures in the contexts, such that in 1976, the members of UNESCO endorsed that historical sites and their surrounding area should enjoy social activities in addition to physics, and in fact, the historical components of the context should enjoy an overall unity, and any new construction must be consistent with the historic context. Also, the construction of new buildings should be in harmony with the contemporary life [3].

Thus, the Burra Charter (1981) for the preservation of major cultural sites considers protection in its second paragraph as protecting the future through restoration of cultural significance of a place. Therefore, maintaining the spirit of a place and its way of life (cultural landscape) became as important as the preservation of an artistic object. Given their provocative results, urban design and conservation approaches may collide. Therefore, the interventions in this era are populist trying to engage people, as the main target audience for any intervention, in the process of production and design of contexts. Trinda statement (1982) considered public participation as the moral duty of statesmen and people.

Following such ideas, ICOMOS (1987) made a statement on the preservation of historic cities and sites as follows: "By the time it is necessary to construct a new building or take advantage of existing buildings, the existing buildings should be respected and accepted in terms of their scale and mass. The use of contemporary elements in consistency with the surrounding environment should be promoted unless they cannot add to the richness of the nature and functionality of the historical sites [4]. According to the Mexico City Statement (2000), the undertaken interventions in works (including ancient urban contexts) should be in such a way that respects and maintains the integrity of the site, the physical and cultural continuity of the landscape, and the consistency of a structure with its surroundings [5].
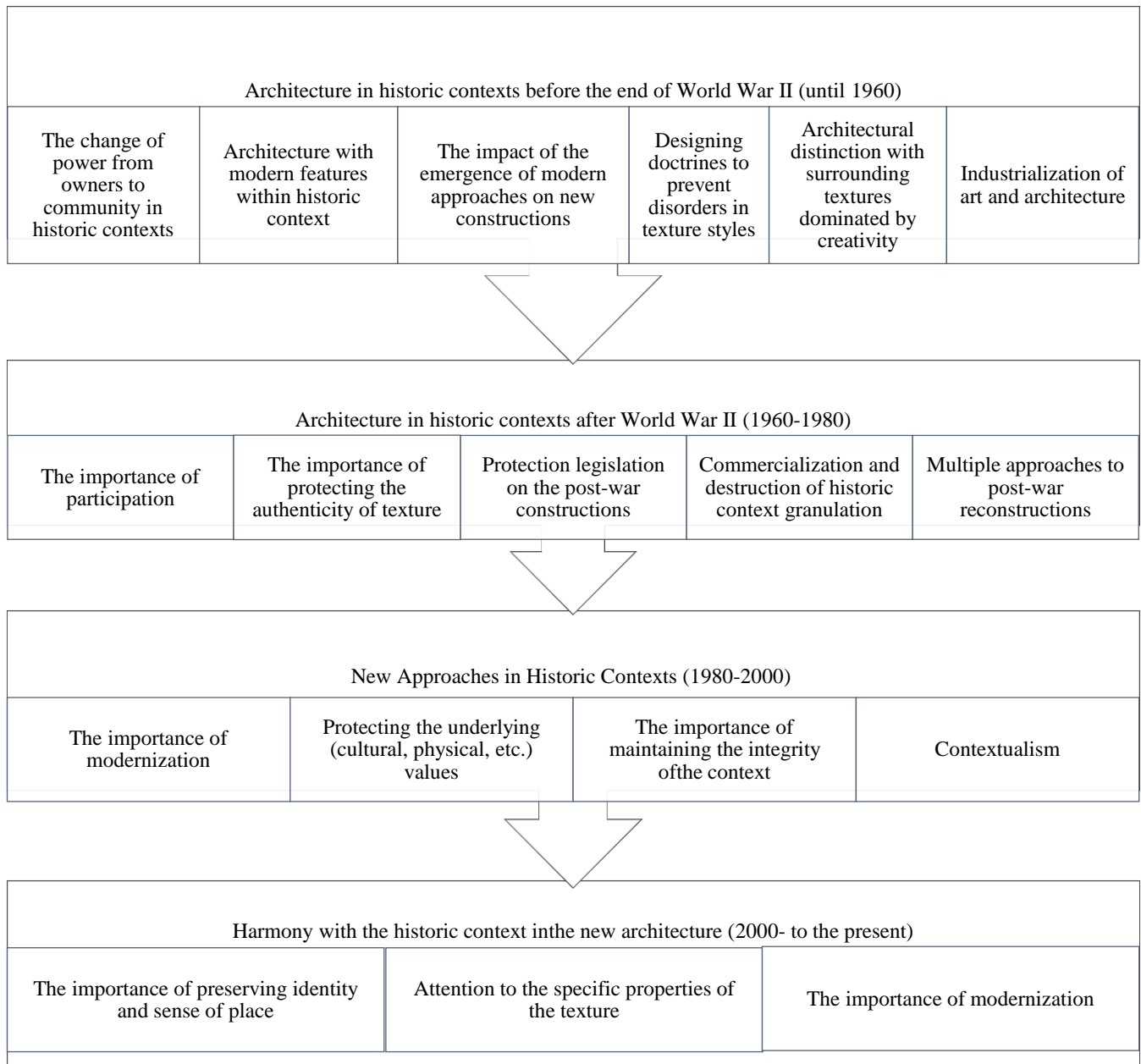
| Architecture in historic contexts before the end of World War II (until 1960) | | | | | |
|---|---|---|---|---|---|
| The change of power from owners to community in historic contexts | Architecture with modern features within historic context | The impact of the emergence of modern approaches on new constructions | Designing doctrines to prevent disorders in texture styles | Architectural distinction with surrounding textures dominated by creativity | Industrialization of art and architecture |

| Architecture in historic contexts after World War II (1960-1980) | | | | |
|---|---|---|---|---|
| The importance of participation | The importance of protecting the authenticity of texture | Protection legislation on the post-war constructions | Commercialization and destruction of historic context granulation | Multiple approaches to post-war reconstructions |

| New Approaches in Historic Contexts (1980-2000) | | | |
|---|---|---|---|
| The importance of modernization | Protecting the underlying (cultural, physical, etc.) values | The importance of maintaining the integrity of the context | Contextualism |

| Harmony with the historic context in the new architecture (2000- to the present) | | |
|---|---|---|
| The importance of preserving identity and sense of place | Attention to the specific properties of the texture | The importance of modernization |

**Fig 1.** The factors affecting infill architecture in historic contexts (Source: Author)

As can be seen in Fig. 1, at the beginning of modernism developments, first, the architectural body has moved towards disharmony with the urban context, and after World War II and during the reconstruction period, the modernism and chaos reach their peak within the body of the city.

Thereafter, with the destruction of urban spaces due to the lack of interrelations and the ignorance of the context in new constructions, theorists consider the new approaches to the context of new buildings, and the contextualism and integrated development in interventions highlight the significance of maintaining harmony with the existing contexts and the values of the context in the interventions. Thus, in the contemporary era, creating a sense of place, public participation, and meeting the needs of the inhabitants, and most importantly, preserving and revitalizing the lost identity of the historic context is at the forefront of interventions, including architecture in the historic context. Thus, in the contemporary era, the formation of new bodies within the historic context is suggested to promote the identity and sense of place. The promotion of the identity of historic contexts has long been a concern. Therefore, this section presents a brief explanation of the physical identity of the context.

## IDENTITY IN HISTORICALLY VALUABLE CONTEXTS

The identity of cities depends on the three human, natural and artificial factors. However, these factors can lead to creation of identity if being understood by humans.

On the other hand, the identity of space in relation to human consists of two parts: place identity and spatial identity. Spatial identity is related to people's memories of that place, and place identity distinguishes the space from other spaces within the city that has nothing to do with memories [6].

Essentially, all the experts in this field believe that the identity of space is formed in relation to man. "By the process of perception with the help of the senses, the human conveys the characteristics of the concerned objectivity to the brain, and after matching it to the data in his memory, he evaluates and identifies it. Then, through a man-environment interaction (perception and behavior), he experiences it and obtains a mentality of that phenomenon. Thereafter, the man reacts through his behavior and activity on the basis of reality and objectivity not on the basis of his experiences and mentality" [7].

An identity that is only recognized by the researcher at a given point in time is only deals concerned with the fixed and unchanging part of that quality. What defines the vibrant and dynamic quality of identity is the mind involved with the phenomenon, which has always been affected by it and also, affect it, understands the trend of changes, affects it, and can have a serious impact on its continuance.

In this context, Habibi states that the city has a memory. When we speak of the identity of the city, we refer to something that lies behind the appearance and within the city, and may have nothing to do with the shape and appearance of the city. The important thing is what's going on within the city, what norms and behaviors occur in the city and give identity to the city [2]. The memory of the city is actually the subconscious that can memorize and remember the events and narratives happened in specific places, and also provide the urban spaces with spatiality. Collective memory is a mentality that, in addition to recalling historical memories and events, is attached to the spaces and can contribute to its continuation. This concept can be equated with the collective memory in specialized urban literature.

## COLLECTIVE MEMORY IN INFILL ARCHITECTURE

According to Longman Dictionary, the memory has been defined as "someone's ability to remember things, places, experiences etc.". Likewise, Webster dictionary defines it as "the power or process of reproducing or recalling what has been learned and retained especially through associative mechanisms" [9]. According to the verbal definition, "memory is one's recalling the past

events and happenings by remembering the people, things, places and experiences." Reviewing various definitions shows that one of the key aspects in defining memory is the "events".

In fact, architecture and urban planning have never been separated from historical events, and when it comes to architecture and urban planning, we have to review these events as well [10]. The events subject to this definition are not merely those written in historical books, but also include the events that one has experienced. Therefore, the more accurate definition of memory is that memory is recalling the events experienced by an individual through remembering people, things, places, and experiences, using associative mechanisms.

Memory can be personal or collective. Collective memory are the events remembered by a group of people, who are involved in creating and shaping that memory. The more people remember that collective memory, the higher the semantic and collective value of that memory will be [11]. Maurice Halbwachs was the first to introduce the social frameworks of memory as the collective memory.

Aldo Rossi, the Italian neo-rational architect, was the first to introduce the concept of collective memory into architecture and urban planning literature. In some part of his famous book "*The Architecture of the City*", Rossi refers to the city as the history and points to two historical ways of looking at the city. The first is the city as a material artificial element "with the traces of passage of time on it", and the other is a history as the study of the structure of the urban artifact formation [12]. From Yi-Fu Tuan's perspective, collective memory is closely associated with the person's identity and spatial identity, and in turn, creating spatial identity will promote the sense of place [13].

Basically, the result of preserving and promoting the identity enhances the sense of belonging to the place and participation of individuals, which in turn can be effective in different aspects of revitalization, such as the willingness to invest, enhancing the partnership spirit, the attempts made to keep the environment clean, etc. From the Hojjat's viewpoint, what enhances/ diminishes the identity of a work to the public opinion, is its belonging/ non-belonging to a collective and stable identity. In this view, an identified work is a work the identity of which is in line with the collective identity, such as a monument located within a historic context, and an unidentified work is a work the identity of which is in conflict with the collective identity, like a modern building located within a historic context [14].

| Perception of meaning | → | Memorizing | → | Association | → | Identity |

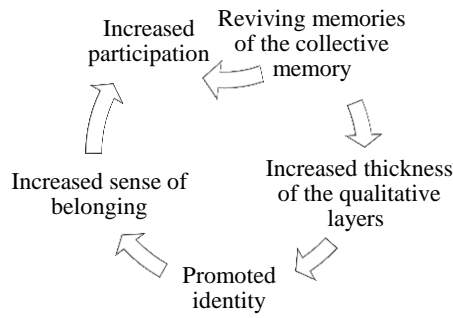**Fig 2.** The process of perception of meaning toward the sense of identity (Source: Author)

**Fig 3.** The process of promotion of identity by reviving the shared memories of the collective memory
(Source: Author)

## CASE STUDY

The historic context of Imamzadeh Yahya is located to the east of the Oudlajan context of Tehran. On the Tehran's map of 1858, it was divided into five main districts of Arg (citadel), Oudlajan, Chale Meydan, Bazaar, and Sanglaj. In fact, the decline of the city of Shahr-e-Ray has been the dawn of the growth of its satellite boroughs, including Deh-e-Tehran, due to its favorable climate and its favorable natural potential in agriculture and communications.

The rapid physical growth of Tehran occurred in the 50 years of Nasser al-Din Shah's reign until the Constitutional Revolution. During this period, Oudlajan was one of the 12 neighborhoods of the capital city of Tehran, and during its historical period, it enjoyed the facilities such as neighborhood center, mosques, main crossings to other neighborhoods, water supply, aqueducts, crosswalks, carriages and intertwined fabric of different classes with the presence of very higher classes (including bureaucrats, trustees, lords, princes, clergymen), middle classes (administrative jobs, head servants, businessmen), peasants and workers. Each of them, of course, inevitably had their own specific privacy on the appropriate class context at that time. Most of the lords and the rich lived in the northern part of the neighborhood, and the middle class and the Jews lived to the south [15].

## RESEARCH METHODOLOGY AND DATA ANALYSIS

As the research methodology progresses inductively in line of theorizing, based on the theoretical

foundations to achieve the context identity, we should refer to the memories that lie within the body of the context. Thus, first, after an in-depth interview with 10 old people who had lived in Imamzadeh Yahya context for more than 40 years, the study explains the shared memories of old people living within the context. As a result, the memoirs related to the historic context body and memory-maker bodies including valuable units were identified. These memories included different individuals, events and bodies that resulted in creation of lasting mental images. A number of memories and events were associated with architectural buildings that fall into two categories: a number of bodies related to events and memories, most of which were the valuable units of the context, and a number of events that included specific places within the texture, such as the buildings that used to be the homes of renowned people of the context in the past and have been destroyed now, such as the house of Haj Agha Sorkhei, etc.

Secondly, in order to answer the first question of the research, some questions, associated with the architecture of the context, were raised according to the memoirs extracted from interviews with older people who had more memories of the texture, and after the approval of the experts, the first hypothesis was tested in the case study area. The questionnaire was distributed among all the inhabitants of different living durations within the historic context. The sample size of 329 people was calculated based on Cochran's formula (according to the population of 2250 individuals living within Imamzadeh Yahya neighborhood) that after eliminating unreliable questionnaires, 330 questionnaires were analyzed. The questionnaire was compiled based on the collective memories extracted from the residents of Imamzadeh Yahya, and the responses were presented with explanation in the Likert scale. It included images of a number of proposed architectures with the least to the most innovation based on the original texture of Imamzadeh Yahya, which is reminiscent of memories. Based on the period of residence within the Imamzadeh Yahya texture, the target population of the questionnaire was categorized into four groups. Given that a longer history of residence means more collective memories in people's minds, to determine if more collective memories can affect the desire for a new architectural approach and style, it was tested. Finally, data analysis was conducted through One Way Anova in Spss.

**Table 1.** Testing the homogeneity of variances (Source: Author)

| Levene statistic | df1 | df2 | Sig. |
|---|---|---|---|
| 1.992 | 3 | 320 | .115 |

Sig=.115≥.05, Therefore, it can be said that there exists a normal distribution between variances.

**Table 2.** One Way Anova (Source: Author)

| | Sum of squares | df | Mean square | F | Sig. |
|---|---|---|---|---|---|
| Between groups | 32022.330 | 3 | 10674.110 | 2057.476 | .000 |
| Within groups | 1660.148 | 320 | 5.188 | | |
| Total | 33682.478 | 323 | | | |

Based on the data available in the table above, one way ANOVA was used to find the difference between the four groups in terms of residence duration that based on the data analysis in Table 2:

$F=2057.476$    $P=.001\leq.05$        $Df=3$

To determine the significant differences between groups, Tukey's test was used as Posthoc in Table 3, which showed a significant relationship between increased residence period and differences in opinions about the degree of innovation across groups. Therefore, the accumulation of collective memory has been effective factor in choosing a new architectural approach and the tendency to innovation within the texture.

Thus, to determine the extent of innovation from the (old) collective memory viewpoint, a questionnaire was distributed related to the shared memories of the buildings, extracted from the interviews, which contained the collective memory layers. This questionnaire included examples of the buildings proposed for being constructed as infill architecture at the places introduced in the questionnaire.

For the robustness of the answers, the questionnaire has been designed in two parts.

A sample question of the first part of the questionnaire is based on the infill architecture within the bodies extracted from collective memory in Imamzadeh Yahya neighborhood (This question has been repeated for all the bodies extracted from the interviews with the residents of higher residence history within the neighborhood.) Therefore, this question has been repeated for all places with collective memory extracted from the interview.

Since Pesteh Bak Plaza has been a gathering place for residents, which of the following buildings do you think is suitable to be built next to Pesteh Bak plaza? (Specify the number of the desired biulding.)

Building number ..... 1 □... 2 □… 3 □... 4 □... 5 □…

In the second part, the proposed buildings have been introduced as those within the innovative to contrasting with the texture style range, so that the texture residents who have collective memory of Imamzadeh Yahya neighborhood can choose a suitable place as the location of the desired style (from contrasting to similarity).

A sample question of the second part of the questionnaire

In which of the following addresses can the following buildings be built? (Please answer the questions on the following page after viewing the images below)

After examining the answers to the questionnaire by those residents of Imamzadeh Yahya with the most layers of memory of the historical texture, the following graph was extracted.

**Table 3**. Tukey test

| (I) Time | (J) Time | Mean difference (I-J) | Std. Error | Sig. |
|---|---|---|---|---|
| Upper40 | Under10 | 26.90123[*] | .35791 | .000 |
| | 10-20 | 18.74074[*] | .35791 | .000 |
| | 20-40 | 10.76543[*] | .35791 | .000 |

**Table 4.** Grading of the style and approach of the infill architecture (of the proposed buildings) in the questionnaire

| 1 = Architecture with a high degree of innovation (completely different from the background texture style) | Numbers 2 to 4 are between these two ranges. | 5 = Architecture with a low degree of innovation and higher similarity with the texture |
|---|---|---|

**Table 5.** Choosing an architectural approach from the viewpoint of the people living in Oudlajan with more collective memory

| Contradictory architesture | Modern architecture | Mirror architecture | Integrated architecture | Similar architecture |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
| Lack of acceptance of collective memory | | | | |
| | | Non residential use The edge of context | | |
| | Valuable passages and edges | | | |
| Grade 1 and 2 privacy and valuable privacy perspective The location of valuable events (the home of famous people - memorable places such as gardens in Imamzadeh Yahya neighborhood) | | | | |

Questions based on shared memories derived from interviews
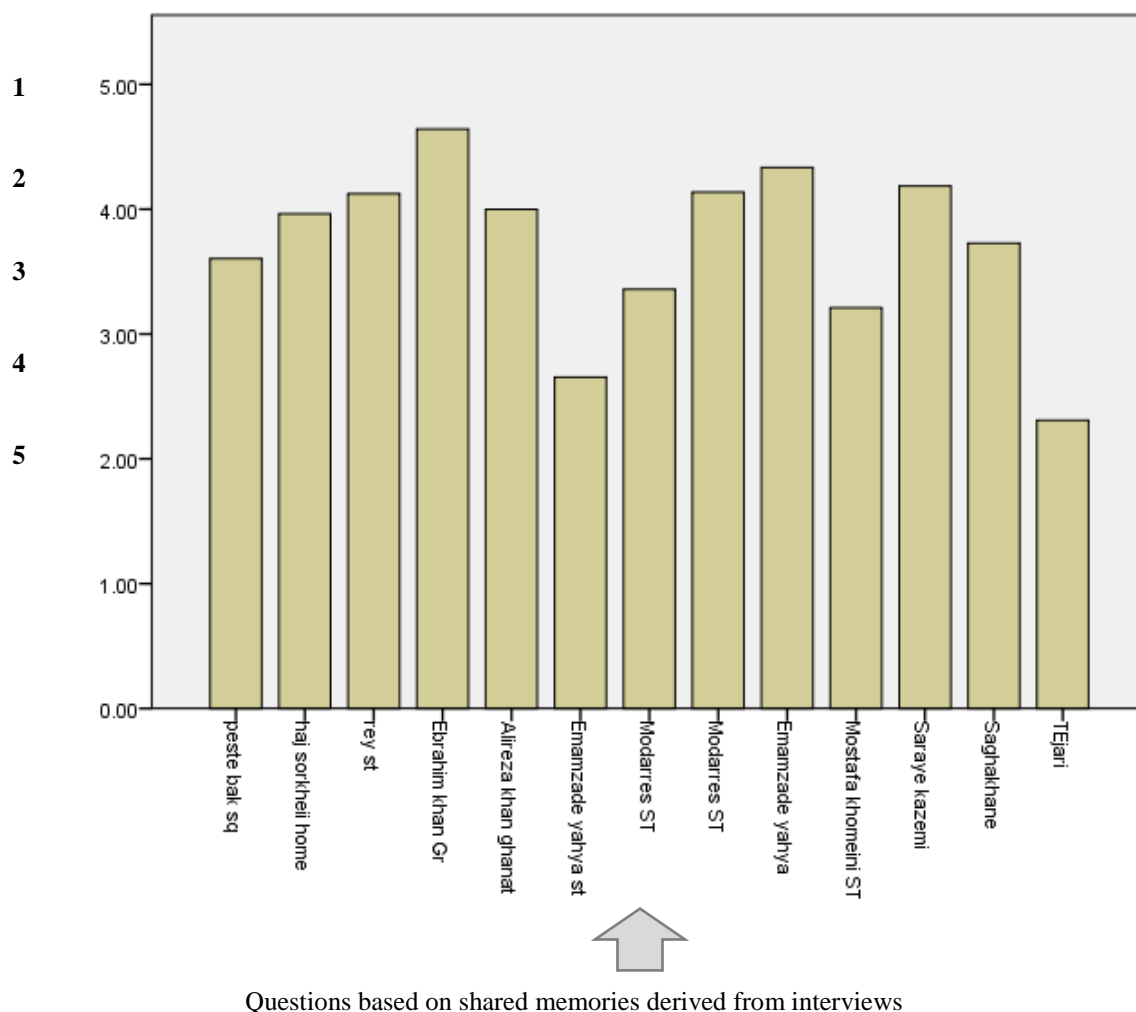
**Fig 1.** The collective memory approach to infill architecture in relation to collective memory (Source: Author)

The results of the questionnaire show that the collective memory approach to the selection of new architecture within the historical texture in authentic historical places such as Ibrahim Khan's Garden, the ruined place of the house of Haj Agha Sorkhei (a religious renowned figure of the neighborhood), next to Imamzadeh Yahya (the Old Imamzadeh shrine), next to Kazemi's House (an old house), the private part of Nasir al-Douleh's House (an old house), and Modarres's House (an old house), the applied architecture has been between grades 4 and 5, i.e. it is a combined use of integration and similarity. Hence, the approach of integration to similarity of architectural design in terms of collective memory incorporates new infill buildings that overlook the valuable units of the texture (such as Imamzadeh Yahya), the places for holding important events (the site of ruined house of Haj Agha Sorkhei and the garden of Ibrahim Khan).

In terms of collective memory, the appropriate approach to infill architecture (the range between 2 and 3 in the questionnaire) includes commercial land uses and the units located at the edge of the texture (corner of Khordad 15th St.). Appropriate approach of designing infill architecture in terms of collective memory for new

architecture at the main passages and valuable edges (Ray Street as the old surrounding wall) and the units of neighborhood centers (infill in Pesteh Bak Plaza) was preferred as between the 3-4 range in the questionnaire.

As a result, collective memory calls for moving infill architecture design approaches toward new architecture, however, the movement will be accepted if it not only damages the identity and memories of the texture, but also moves toward promoting the valuable layers of the texture.

## DISCUSSION AND CONCLUSION

The flow of life in historical textures revives and enhances them. Residents play a key role. Historical textures contain layers of collective memory that can help enliven the texture. Since one of the important goals of endogenous developments is always to preserve and promote the identity of historical textures, and also one of the important sources of space identity is to refer to the perception of residents, therefore, the preservation and generation of collective memories narrated by the residents of the texture is very important in the new and inevitable developments of the historical textures.

One of the major concerns of infill architecture within the historical texture is the choice of design approach and the level of innovation in the architectural design, and the choice of this approach has sometimes been dependent on the architects' idea or the availability of regulations related to the historical texture, if any. According to the results of the present study it is suggested that to attract the attention of the residents, the source of reference for the level of innovation in infill architecture approach should be collective memories. The fact that distinguishes this paper is the different approaches to architectural innovation given the proximity to valuable units of the texture, which carry more layers of collective memory of residents, which can be a good reference in the architects' and designers' approach to historical textures.

This study found that the common collective memory in the historical texture of Imamzadeh Yahya can be effective in determining the approach of the infill architecture within the historical textures, and thus, it needs to be considered to promote the identity of the historical texture. Paying attention to the contribution of the collective memory of the historical texture in the design stage of the infill architecture in historical texture can increase the sense of belonging and participation in the next stages of architectural revival, and lead to synergy of measures to improve the identity of the texture.

Infill architecture speaks of the today architecture, but it is a connection between the future and the past ages of the texture, and this connection will be made possible through the collective memory of the texture. This paper has reviewed the architectural approach in this format and believes that this method can help explain other factors affecting the infill body within the historical texture.

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