

# **Identity Elements in the Traditional Architecture of Iranian Houses (Case Study of Sheikh-al-Islam House)**

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## **Abstract**

With the arrival of cultural factors and design patterns of other countries, Especially in western countries, culture and the identity of the Iranian community, there has also been a change; Therefore, today the discussion about identity and cultural factors has been considered in various scientific branches. Since one of the methods of studying the identity of a society is the attention to the elements of space organization and its relation with the culture of society, In order to identify the identity of the traditional Iranian society, the study of cultural identity elements and design patterns in traditional Iranian architecture seems to be a good way. This article is sought after to identifying components in the traditional architecture of Iranian houses and examine the appearance of identity elements in the traditional architecture elements of houses in Iran. The combined research methodology includes descriptive, analytical methods of case study type. In this way, the subject of research has been studied using field observations and library studies. At the beginning, a definition of identity and Identity creation was given in architecture, and then a sample of these traditional houses called Sheikh-al-Islam house was studied. And the result of this study shows that in the design of traditional Iranian houses, the architect is familiar with the identity elements, for example, national and religious values and so on.

## **Key words**

National identity, cultural patterns, spatial organization, traditional architecture, Iranian house, Sheikh-al-Islam's house.

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## Introduction

Architectural cultural identity is one of the values that is perceived only in the context of traditional buildings. Because architecture is formed to develop values in itself and to imagine a body that if it were not, and the traditional Iranian architecture was worthless, The old monument architecture was not more than a bunch of clay and soil. Iranian art is an art full of genuine Iranian and ethnic genius. Who creates such an art, It must have instincts and ingenuity, And his art can not be the only combination of elements derived from other cultures. This implies that architecture and urbanization are mission-oriented to pass the ancient cultural values within itself. And on this basis, an element of identity is counted in the cultural structure, If the similarity of culture and architecture is observed in the works of world architecture (Ardalan,2005) (Tajik, 2005). But in traditional architecture, how are the elements of the traditional society manifested in its architectural elements? This is a question that attempts to find the answer in this paper; In this regard, at the outset, the need to find the meaning of identity and its components is quite Sensible.

But the concept of identity will be significant from the point of view of some scholars. Eriksson (sociologist) considers the concept of identity to be two parts; First, becoming one with one another and sharing with others in some of the intrinsic components. He knows the process of identity of the control system that creates a series of norms and abnormalities in one's person "(Toma Jina, 2006). Stuart Hall also identifies identity as a process of becoming an identity card and agent "(Haji Ghasemi, 1999). Also, according to Charles Jones, "identity does not exist on its own, but must always be consolidated. The identity of the classification of objects and individuals and the association of oneself with something or someone else (for example a friend, a hero, a party ...) (Habib, 2008). Ahmad Ashraf, among the Islamic scholars, sees identity as being and existence. What is a person's identification tool? That is, the set of individual characteristics and behavioral characteristics

from which the individual is recognized as a social group and distinguished from others "(Hojjat, 2005) and the other Islamic scholar of Sadr al-Mutawlin Shirazi" She perceives the identity of each creature as his specific being, and states that in humans there is a unique identity that connects to different kinds (Zolfagarzadeh, 2006).

Human beings are the characteristics that differentiate each other from each other And until the end of life, the unity of personality remains in them and they say that identity. So, every individual, every work has an identity (Rahimzadeh, 2005). Identity is divided into two categories: individual and collective. Individual identity relates to the individual's sense of self and to differences with the components such as name, nationality, ethnicity, or personal, intellectual, value or personal interest, distinguishes him from the other. And collective identity, to the feelings of a citizen of a group, such as ethnic and religious minorities, small and large social groups, and so on. The existence of shared resources connects all individuals with a common identity (Soltanzadeh, 2005). Sociologists regard national identity as a collective sense of being; That is, to differentiate from others, and at the same time, to keep pace, separation, and distance (Sheikh Zeyn al-Din, 2005). In other words, there is a sense of commitment and belonging to the collections of national commonalities of society, which leads to unity and solidarity (Tabasi, 2007). Considering the unifying nature of the national identity, we will continue to study the components of national identity in Iran. Historical houses of Isfahan are based on the cultural, social and economic needs of humans as users of space as well as in relation to the natural context. Protecting them is a safeguard of national identity And knowledge of their functioning and their social role is the basis for understanding and explaining the conservation management system of these valuable elements of the historical texts of Isfahan (Hariri, 2011).

## Islamic national identity and its representation in traditional architecture:

Recognizing the assumption that architecture is the lifeblood of life, that is, the way of life and the human connection that emerged from the culture of society. As a result, architecture has an identity that firstly represents the cultural values of society, The Secondly is the currency the society is interested in. Thirdly represents the agents of its cultural identity (Farzanyar, 2008) And what makes a piece of work publicly visible or unidentified, Belonging or not belonging to a collective and stable identity (von Meiss, 2004): We will find that Iranian architecture is an expression of Iranian national identity And since the concept of identity in Iran, before the Constitutional Revolution, was divided into two discourses from urban thinkers (ancient Iran), then Islamic tradition and culture To species that after the advent of Islam and its influence in Iran, two Iranian-Islamic identities were apparently non-contradictory together (Mazlomi Rajabali, 2005).

### **The Islamic Iranian identity before constitutionalism can be considered a combination of Iranian and Islamic culture.**

For this reason, the components of national identity (national and Iranian) are national and national norms such as hospitality and chivalry, cultural heritage such as traditional arts, national myths such as Rostam, national elements such as flag, features Geographically, such as climate, religious dimension, and religious beliefs, such as beliefs, rituals and religious rituals (Memarian, 2007).

In this section, the question is raised about how the identity shaping factors are found in architecture. Sometimes an artist uses authentic past models to authenticate his work. With this extension, the concept of style used initially to analyze the history of art and to determine the identity of an artistic work plays an active role in the creation of a work of art (Maleki, 2009). This is the way that today is used in Iranian architecture to construct a so-called so called "identity" architecture, and we call it the mode of repetition of past patterns, But whether this method is suitable for creating a bay architecture is not included in this

article. Another way to use the symbol in identifying the architectural effect is to use it. According to their history and past, people of every culture have identities and symbols (Mahdavi-pour, 2005). One of these symbols is a national and religious point of view. Schultz does not only make space in occupation, but the most important thing is the disclosure of the spirit of the place and the deep communication between the earth, the texture of the structure and the sky. The shape and the space of nature, in a concrete connection between the earth and the sky, determine the identity of the place.

These features are more in line with the native architecture, The abundance of indigenous architecture and its deep link with the land paved the way for a humorous survey of human beings and the need for them to reach (Naybi, 2005). This illustrates how native architecture is used in identity creation. Also, in decorative architecture, each role has many values, including value derived from the opinions of the people of the society. The architect with this ornament brings the ultimate form of society to the fore And it comes as a kind of identity in architecture. But in order to understand the identity of Iranian architecture, it is possible to understand the elements of the traditional architecture of Iran by examining the principles of traditional Iranian buildings and receiving the wisdom and beliefs that govern them. According to Dr. Pirnia, "the features of an Iranian architecture consisting of five principles of humanity (including consideration of proportions and ...) are a reflection of the psychological factors in architecture (avoiding the futility, naire, retrogression and self-sufficiency in all buildings The traditional one is somehow visible.

According to the above mentioned, the identity of the architecture can be related to the dimensions of the national identity. Repeating past patterns can be a reflection of the dimension of national cultural heritage, national myths, and even national views. The use of symbols can be related to the dimension of national currency, the dimension of myths and nationalities, and ultimately the religious dimension and

religious freedom. The design is based on the principle of the native architect in terms of geographic features. Decorations are related to national currency, religious beliefs, myths, and national significance. But in the fifth group, the principles of Iranian architecture, ie, people's choices, avoidance of futility, self-control, and rejection, can be studied in the dimensions of national values, geographical characteristics, and religious liberation.

### **Cultural Identity Patterns and Spatial Organization of Iranian Architecture at Shaikh al-Islam's house:**

In Islamic civilization, the traits of the house, which have been formed in practice with houses, are peace and tranquility: God has placed your homes in peace (Surah Nahl, verse 80). The place name of this attribute (stagnation), that is, housing, which implies this property from the place of life of the family, Several times in the Qur'an, and in order to make the houses truly symbolic, past architects have taken various steps. The traditional houses of Isfahan are no exception to this and fully embody peace. Among these, we will examine the characteristics of a case study of the houses of the Qajar period in Isfahan called Shaikh al-Islam's house. This building has other uses. So, in fact, it is considered to be part of the home of reliance. The building has three spatial structures that now have two courtyards available. In the following, we will analyze the analysis of the structural elements of the building. The Sheikh al Islam building has structural elements that include the exterior view, the entrance to the house, the vestibule, the entrance hall, the courtyard and the views. It is influenced by the hot and dry climate of Isfahan city. In this article, the identities of identity with regard to material and spiritual elements are investigated at Shaikh-al-Islam's house.

### **Exterior Design Design:**

In Isfahan's chambers, the same facades attract attention more than anything else, and what invites us to ourselves; The same design patterns are the inputs (picture 1). From a religious perspective, this is due

to the belief in privacy and prevents the architect, Create an outlet for communication. Also, non-decorating reveals the importance of the importance of backwardness in Islam versus appearance. It shows that in the life of a Muslim, more emphasis is placed on the internal and spiritual dimensions in comparison with external and material dimensions, and from the perspective of national currency, An ornamental decoration is called among the simple walls around the vision and is a symbol of Iranian hospitality.

### **Pattern of spatial design and organization of the entrance to the house:**

The retreat from the passage through the religious dimension reflects the people's belief in not violating the rights of others (Fig. 2). The placement of two platforms on the sides of the entrance, in terms of currency and national liberation, made the exchange of contacts with the neighbors and attention to the rights of citizens to create resting places in the course of the journey, and ultimately believed in the creation of a suitable space for guests and guests And newcomers have been considered. This tradition is also good in terms of religion, as Imam Mohammad Ghazali has said: But the rules of going out is to leave the command and the host must come out with him when the messenger has said so. "At the entrance, in fact, the controller is connected internally and externally. This has led to thinking about design inputs, One of these can be the creation of a surface difference between the threshold and the passage surface, which is designed to differentiate between the two spaces to the best and to transfer people from one space to another, with the provision of this issue at the same time, the national liberation and the religious dimension (people) Variety (takes place).

An interesting point in the design of traditional houses, Identifying the gender of the references through the placement of two Kobe with hundreds of different Bam (male, called Kobe-clone (and below) women called the Ring-Clown), which indicates the importance of secrecy from the religious dimension.



Picture 1- Top Entrance to Shaikh al-Islam's house in Isfahan



Picture 2 - Right side of the retreat of the house entrance from the passage

### Organizing Spacious Space

In the design of this space, as a precondition for input, arrangements have been made, One of these can be the religious dimension (principle of confidentiality) (with the opening in the home of direct vision into private space). But for the sake of the follow-

ing, the national currency (hospitality and respect for the individual from the environment), the presence of platforms around the octopus to create a suitable space to illuminate the candles, rest and expectations of the people (Fig. 3).



Picture 3-hashty

It is also the space to create the readiness of the fore-runners to enter the main space. In fact, the architect at this stage, by reducing the illumination of space in relation to the passage and increasing the stage of light in the direction of movement to the yard, is for the person to see the new space and prepares it. Also, the existence of a binding on the ceiling of this space,

in addition to being familiar with the stage-by-stage decorations of the house, The height of the environment is close to human heights, and the person entering does not feel humiliated (people and religion) (and at the same time, the person has an opportunity to make decisions.

### Entrance hall of the two main courtyards:

This house is made up of two courtyards of the main courtyard (the larger courtyard) and the outer courtyard (courtyard). The doorway between these two courtyards, as in the previous sections, has the following elements of identity. (Picture 4) The religious dimension of the entry corridor to the intrinsic courtyard is designed with a torsion before the outside of the courtyard. This is due to the belief in the confidentiality and lack of direct view of the entrance into the private space. Also, based on the religious dimension and the national liberation dimension (respect

for the individual's perception of the environment), the architect to reduce the length of the outer courtyard (the divine separator) (which is a direct and long corridor-visually-in two places, two openings) Which causes the light to enter the corridor and, in fact, is an agent in the stranglehold of the foreign person, to the outside. An intelligent architect takes a person from a relatively dark occipital space to the outer courtyard, creating a hierarchical array of lighting, and prepares him to enter the brightly lit area of the yard.



Picture 4 to the left, entrance to the hallway towards the courtyard. Right side of the yard

### Organize the yard space:

The spatial organization of the courtyards of Shaikh-al-Islam's house has the following characteristics. Generally, in the Isfahan area, monuments are rebuilt. This also comes from identifying components. In terms of religious dimension, at first, retrogression (with its own God), the thought of the creation of the Virgin is one of the main characteristics of the Muslims of Iran (it is evident that the Iranian Muslim architect as a thinker with a interior mentality

deals with thinking in the field of architecture and the result The emergence of interior's architecture has been. Secondly, the respect for the personal lives of individuals and the lack of access to a non-Islamic look at the house is another important factor in the formation of the reciprocal architecture. Also, due to the geographical features (climatic factors), the presence of dry climates and unfavorable weather conditions, it has always been inward (Moradi, 1395) (Fig. 5)



Picture 5 - A feature of the retrieval of the yard

Another feature of this is its centrality. In terms of cultural-religious backgrounds, this center is the symbol of unity, unity and centrality of the presence of God in the universe. In addition to centralization, the disappearance of the courtyard is another identifier indicator. This axis is southwest. Also, the main spaces of the building, such as the Arse's Hall and Room, are located in this axis, and this signifies the importance of the courtyard axis in design. Based on the religious dimension, the first is the respect for the qeble axis, and the second according to the dimension of the geographical features (region climate) (the best axis of the north-east-southwest). The existence of a pond and a garden in this sense can be considered in terms of religious dimension. The concept of the garden in its special meaning, from the ancient times,

means the enclosed garden until integrated with the attitude of Islam at the beginning of its emergence, and until now has always inspired the main form of the sense of place in Iranian architecture. This concept is manifested in the form of a yard in the face of it. The house of Sheikh al Islam has two main courtyards outside (Picture 6) and the interior (Picture 7). In the outer courtyard, the architect considering the national currency dimension along with the religious aspect, the courtyard is separated from the inside of the house by creating a hallway Indirect and intersecting between the outside and the inner, which is suitable for conducting rituals. At Sheikh al-Islam's house, after passing through a long corridor and a semi-dark environment, we have a completely clear environment (the hierarchy of lightness).



.Image 6 - The right side of the outer space yard, the left side of the outer yard

Also, we go to the courtyard by two steps (with a difference of three steps from the passage) and prepare a person for a new environment. This is based on the principle of people's beliefs and respect for the individual's perception of the environment, from the

norms and values of the social and religious dimension. A noteworthy point in the courtyard is the entrance to the courtyard, with the screw in the screw to prevent direct viewing into the privacy (religious dimension).



.Image 7- Right side of the Sheikh al Islam spaces, left side view of the southwest front

**View Views:**

The first feature of the views is the presence of symmetry in them. The reason for the symmetry in the inner view, in addition to the problem of ease in the design of the structure and structure of the building, shows, in terms of the religious dimension, the unity and the centrality of God. The Muslim architect always sees everything at the center and has a center-centered thought. Unity is the cipher and existence. This fundamental principle has always been the sub-

ject of Islamic architecture, causing the formation of a problem in which the central or central axis is the source of all the components. The symmetry in Iranian architecture (mainly axial) originates from a moderate and thoughtful look that tries to balance equilibrium between the different levels in the visual range of the building. This issue can be understood from the perspective of the norms and national values and the religious dimension (respect for human reception from the environment).



Picture 8 - Rooms and corridors



But its facade divisions have special features. The first feature of individual divisions is not. To find out this, we use a comparative method. Unity with the arrangement of openings in the axis reinforced and the axis of the fore is stronger; therefore, in most of

the traditional views, the faces, have been individually shaped. This preservation of unity is due to the belief in the unity of God and is placed in the religious dimension. Also, small divisions in the front create shadows in interior spaces.

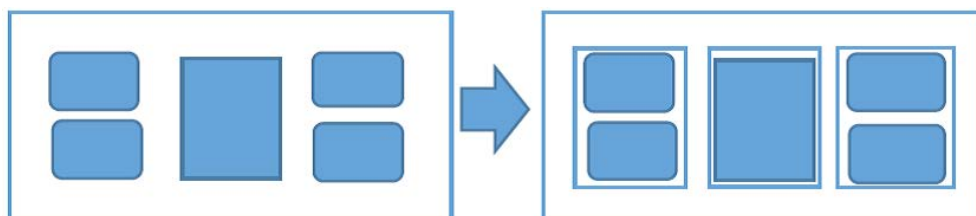
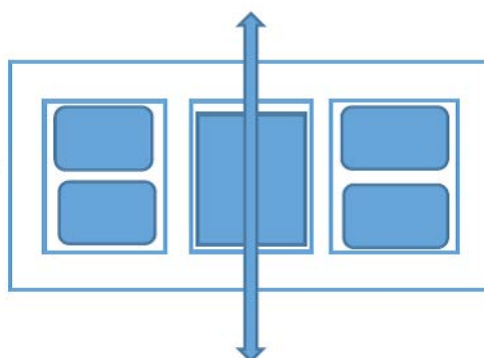


Image 9 - Visual Strength

The presence of song and order in the factions is another indicator. In terms of the dimension of currency and national liberation (respect for one's perception of the environment and the people), this is an intrinsic development, because the rhythm is part of the flow of life. If the song is unstable, short and variable, it does not direct the observer states on a certain path, and its coordination and visual association with the building will be lost. So the traditional architect makes the Visual relaxation in place to create visual peace of mind. It's easy to move an element from one element to another. The chess arrangement on the horizontal and vertical lines is the clearest answer. But the religious dimension of the rhythm or song, in fact, is the regular repetition of the same factors, and closes the path to disturbance, disorder, and constant continuity, and provokes the peace of

mind. These are all shades of unity. Belief in justice in architecture, with the same distortion and wisdom, means being. Everything is in its place and in order. Based on the above, the arrangement of stomata in the body may create visual calm, but the internal divisions of the stomata are such that this calm collapses. Usually internal divisions of Visual relaxation, if they are arranged on the basis of symmetrical horizontal and vertical disappearance, create visual calm (the religious dimension and hence national liberation) in designing the views of the Sheikh al-Islam's house by placing a larger member (such as the Hall or Arse (Created around the area. (Image 10) Visual stability is one of the characteristics of the Sheikh al-Islam's view of the house. The unfavorable proportion of load-bearing surfaces to the surface of large windows or inappropriate windows visually impaired the appearance.



10-symmetry image and balance in the image

The first part of Figure 11 shows that the wider side of the window has weakened the brickwork's strength. But in the second part, the size and dominance of the brick body surface make it visually appealing. Equilibrium in the bodies means equality, alignment, or correlation between the visual height of the facade in this house. For peace of mind, visualize all the visual effects of each other.

In the 12th part of Figure A, there is no balance between the forces and balance in part B. The visual strength and equilibrium in terms of the value of the currency and the level of national liberation and later on (respect for the individual's receptiveness to the environment and the environment) are related to the components of identity. Observance of proportions means the observance of organoleptic dimensions (using a criterion called Peimon (for architectural, environmental and biocompatible). Therefore, with the popularity of finding it from the public that is related to the religious dimension and national liberation, it is possible to follow the Sheikh al-Islam's house.

The only contradictory aspect of this (creating human proportions) is the southwestern sidewalk, which is more altitude than other buildings, and even the architect, by creating smaller divisions around the hall. to make it more loud. The reason for this is again Returns to the religious dimension; This means that the side facing the qebleh has a special significance and the architect is trying to emphasize this issue.

Considering the definitions given in this article, identity of the identity and the cultural identity of the society can be understood. As stated above, in the general classification, identity can be divided into two levels: individual and collective. But the most important and unified collective identity that affects all types of identity is national identity. National identity has the components and dimensions that our Iranian Islamic identity does not exclude. Among the most important and most elemental elements of national identity, one can mention the national liberation, national myths and faculties, cultural heritage, geographical features, spatial organization, and religious and religious issues.

Since the culture of any society is in some way defining the identity of society and the architecture of any society is an expression of the identity of the society in the field of matter, and with the correctness of the assumption that the traditional Iranian architectural architecture of the Baha'i has been tried, this paper attempts So, how can the traditional Iranian house architecture be able to communicate with the identities of the community at that time? In this regard, the methods of displaying identity elements in architecture are as follows: repetition of past patterns, use of symbols, indigenous architecture, ornamentation and five principles of Iranian architecture (people's religion, avoidance of futility, niche, rebirth and self-sufficiency) The important point in this regard is the way in which each of these elements communicates with the identities (Table 1).

**conclusion:**

| Identity             | Geographical Features | Myths and National Symbols | cultural heritage | Values and norms of national | religious beliefs |
|----------------------|-----------------------|----------------------------|-------------------|------------------------------|-------------------|
| Repeat past patterns | -                     | +                          | +                 | -                            | -                 |
| Use the view         | -                     | +                          | -                 | +                            | +                 |
| local architecture   | +                     | -                          | -                 | -                            | -                 |
| Decorations          | -                     | +                          | +                 | +                            | +                 |
| Suitable for people  | -                     | +                          | -                 | +                            | +                 |
| Avoiding Futility    | +                     | -                          | -                 | +                            | +                 |
| Neiaresh             | +                     | -                          | -                 | -                            | -                 |
| Introspection        | +                     | -                          | -                 | -                            | +                 |
| Self esteem          | +                     | -                          | -                 | +                            | +                 |

Table 1 - Representation of the components of national identity in traditional Iranian architecture

Then, the currency of national and national emblems in architecture through decorations, the use of symbols, the man of choice, the avoidance of the futility and self-sufficiency of the cultural heritage dimension in architecture by decorations, repeats the patterns of the past. Also, the dimensions of myths and nationalities in architecture with decorations, the use of symbols, the repetition of past patterns and the dimension of geographical features in architecture, by avoiding futility, self-sufficiency, native architecture, niche, and It will be evident. The religious dimension and religious beliefs in decorative archi-

tecture, the use of symbols, manners, avoidance of futility, self-affirmation, and introversion. Finally, by examining these manifestations at Sheikh al-Islam's house, it was concluded that all the elements of traditional Iranian architecture, from the moment of entering the building to the moment of being present in each of its spaces, were closely linked to the identity of the community. In this section, according to the definitions of Sheikh al-Islam's identity elements, a clear table is presented to describe these elements in a categorized form (Table 2).

| religious beliefs   | Geographic features  | Cultural Heritage | National values and norms  | Components of national identity |
|---|----------------------|-------------------|--|---------------------------------|
| Attention to backend  |                      |                   |  |                                 |
| No rush out (Confidentiality)   |                      |                   |  |                                 |
|   | Introspection        | -                 | -  | exterior view                   |
| Two platforms on both sides   |                      |                   |  |                                 |
| Two kobe in   |                      |                   |  |                                 |
| Retreat from the pass   |                      |                   |  |                                 |
| Guest room  |                      |                   |  |                                 |
| The difference between the thresholds in the threshold and the level of passage (respect for humans as the spirit of space) |                      |                   |  |                                 |
|   |                      | Water wheel       | Two platforms on both sides and decorating the entrance between the same views (hospitality) | Entrance                        |
| Front of the entrance to the courtyard (confidentiality)  |                      |                   |  |                                 |
| Hierarchy of incoming light (respect for human as the spirit of space)  |                      |                   |  |                                 |
|   | -                    | -                 | Create waiting space<br>Hierarchy of light<br>input and karbandy of vestibule                | Hashty                          |
| Confidentiality (indirect entry)  |                      |                   |  |                                 |
| Opening in order to reduce the visual corridor length   |                      |                   |  |                                 |
|   | -                    | -                 | -  | Entrance hall                   |
| Introspection   |                      |                   |  |                                 |
| Central Yard  |                      |                   |  |                                 |
| Yard axis   |                      |                   |  |                                 |
| Spacious yard   | Inside the courtyard | -                 | -  | Yard                            |

|   |   |   |                                    |                    |
|---|---|---|------------------------------------|--------------------|
| Rozeh Reading   |   |   |                                    |                    |
| Hierarchy of lighting   |   |   |                                    |                    |
| Create a level difference to pass (respect for humans as the spirit of space) |   | - | Venue of Rozeh Reading             | Exterior courtyard |
| hashty and corridor (privacy)   | -   | - | -                                  | Indoor courtyard   |
| Symmetry and balance in the facade  |   |   |                                    |                    |
| Individual divisions  |   |   |                                    |                    |
| Rhythm and order  |   |   |                                    |                    |
| Place the hall in the middle of the facade                                    |   |   |                                    |                    |
| Intuitive strength  |   |   |                                    |                    |
| Aspect ratio  | Dividing the wisdom into the poster (creating shadows in the rooms) | - | Symmetry and balance in the facade |                    |
| Rhythm and order  |   |   |                                    |                    |
| Hall layout in the middle   |   |   |                                    |                    |
| Facade (visual calm)  |   |   |                                    |                    |
| Intuitive strength  |   |   |                                    |                    |
| Aspect ratio  | interior view   |   |                                    |                    |

Table 2- Components of National Identity in Sheikh al Islam House

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