

**The study of cultural factors and design patterns of traditional
houses in Isfahan during the Qajar period
Case Study: Vasigh Ansari's House
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Abstract

The historic houses of the Qajar era are among the remarkable works of this period, which, due to their close connection with the everyday life of the people, are indicative of the special characteristics of their time. These houses are not only important in terms of plans and architectural spaces, but also unique in terms of decorations and arrays and cultural values. Thus, this paper is aimed at understanding the residential architecture and its design patterns in Qajar houses in Isfahan. The research methodology is analytical and descriptive and has been done with library and field method. Special attention has been paid to the design and spatial designing patterns and by analyzing, analyzing and comparing them, the further categorization of cultural factors and design patterns in Vasigh's home has been provided. Actually, As space organization is considered an integral part of traditional Iranian architecture, In a way, it shows the application of spaces, Also, they represent the dominant thinking of their age. Due to the necessity of his time, the Qajar art faced Western elements and reacted itself selfishly. The result of this response to the design of the architecture is that in many cases the imported elements have been able to combine with the traditional elements. At home, we also encountered spatial patterns that clearly illustrate this issue. At home, we also encountered spatial patterns that clearly illustrate this issue. But in general, artists of this era have been able to achieve unity in the design of the architectural design of this house, despite the combination of elements of different cultures.

Keywords: Design Patterns, Vasigh's Ansari House, Qajar, Isfahan

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Introduction:

The historical houses of the Qajar era are among the remarkable works of this period, which, due to their close connection with the everyday life of the people, are indicative of the special characteristics of their time. These houses are not only important in terms of map and architectural spaces, they are also unique in terms of beauty and cultural value. The true traditions of societies are transmitted through family life from generation to generation. Cultural value is also unique.

The true traditions of societies are transmitted through family life from generation to generation.

The house in Iranian culture has many meanings, but what is common in this is the definition of the home of one in the sense of “where a person dwells in it, and the other is equivalent to the word of the room as well as the sara.” (Dehkhoda, 829, 1994). Of course, sometimes it is different between the house and the sara, as in the Persian culture of Dr. Mohammad Moein, “it comes from the old texts that the house and the house are different. The house means the room and the courtyard means the house, in Arabic, the total area including the rooms and the courtyard, etc.” (Mu’in, 1000, 1999). These terms are also seen in the definition of Professor Pirnia from the house. “The word of the house, which is today called” room “, has been called a private room (vesthah) or insolence or covenant And the term Sara was used instead of the word “home” in its current word. (Pirnia, 153, 1998). In the case of Qajar houses, the book “House of Architecture of Iran” by Fatemeh Kateb is available that includes Tehran’s houses. But the only resources that can be referred to the Qajar houses of Isfahan are one: the fourth book of the fourth office, the book of the houses of Isfahan (written by Serge Santili and the article by Dr. Jabal Ameli, “The Houses of Esfahan in the Contemporary Period” in the book Collection of articles in Bam. In these two sources, there are short articles about the home of the house. Also, in the books of Isfahan, a small, but earthly paradise “by Mahmoodreza Shayesteh and Mansour Ghasemi, and” The Encyclopedia of Historic Monuments of

Iran (Historic Houses) “by Kazem Mullazadeh and others, has been briefly introduced as one page of the, Vasigh’s house. The residential architecture has a long history and is closely related to the way people live their lives. Historical houses of Isfahan, despite the high value of the art of architecture, reflect the Islamic identity of Iran and are considered as the pure cultural capital of the city of Isfahan. At the same time, recognizing the amounts of historic houses that show the coexistence of climate and culture, we can take an important step in providing rehabilitation and rehabilitation programs for this building and increasing the prospects for tourism development in Isfahan. (Ghasemi Sichani, 1396).

In this research, which is descriptive and analytical and conducted with library and field method, special attention is paid to the patterns and by analyzing, analyzing and comparing them, in the further categorization of spaces used in the home of the trust Is presented. In fact, as spatial patterns are inseparable from the traditional Iranian architecture, it is also indicative of the application of spaces, as well as the dominant thinking is their age. Due to the necessity of his time, the Qajar art faced Western elements and reacted itself selfishly. The result of this reaction in the field of architectural decoration has been that in many cases the imported elements have been able to combine with the traditional elements. At Ansari’s house, we also encountered spaces that are well illustrating this issue. Of course, in some cases, the unity of the elements may not be fully established, but in general it can be said that the artists of this period have been able to achieve unity in the architectural space patterns of this house, despite the combination of elements of different cultures.

Introduction to Ansari’s house:

This house was built about 150 years ago by the great family of the Vassiq Ansari, the chief of the Mostofian of the court of Zulfullah, the ruler of Isfahan, and is one of the most beautiful houses of the Qajar period in the city. The composition of the various spaces of this house and its various decorations is based on its equipment. A house that,

unfortunately, looks like it is currently deserted, but in its interior, especially in its rooms, it is so beautiful that it is completely unlikely from its exterior. The main section of the house is located on the northern



Figure 2: vasigh,s House access map to the atigh Square

Unlike the usual forum, however, it opens from the back to another hall, which may be more important than the first hall. The latter, in turn, opens to two other panels on their sides. Each of the four chambers of this front has a beautifully decorated decoration. The feature of this house is that all the ceilings are designed and maybe one of the reasons that it has been considered by the Qajar era. In most of the interior spaces, the ceilings are generally very tall, and in some spaces the height reaches up to 10 meters, including the area of the northwest pond, designed as a vestibule. Other distinctive features of this house include the existence of a very old and very high-quality wallpaper that was used in lateral walls on the walls and ceilings of its western side, probably from the nineteenth century and French. Their gender is mainly in the form of a combination of paper and cloth. The eastern front of the yard is another important collection of this house and consists of a cross-shaped hall with plain decoration, two double rooms on the sides of the hall and junctions and shoes between them. The western front has divisions and similar spaces with the eastern front. There is a vast moonlight on the roof. The south side of the house also has a five-door room and

front of the courtyard. On this front, as usual, the homes of Isfahan are a hallway sitting in a hallway facing two uprights on the top.



Figure 1: vasigh,s House Access Map (Source: Writer, 2018)

two rooms on both sides. Entering the house from its southwest corner and through the large vestibule that was shared by the neighboring house and was now demolished. (Barekat, 85,1999).

Building specifications:

The building is built in two parts of the eastern and western parts of the two-story area around the rectangular courtyard of 20 to 14, and a total land area of 1,400 square meters. In the architecture of the Qajar houses of Isfahan, several major patterns have been followed, which are in fact the continuation of the previous patterns. Perhaps the most important of these patterns can be internalized form and central courtyard houses, in fact, the courtyard in these houses is a regulating and determinant factor in the location of the home space, depending on the social and economic status of the owner of the house occasionally The interior and exterior facade and a few facades were made. Although the layout of the spaces, the relationship between them and the yard's shape differed from that of the land, but in most houses, the main spaces were designed along the north-south axis, and the main rooms of the houses (which were in most cases the cabinets) And the most important architectural area of the house)

is located on the northern front and toward the sun. (Jabal Ameli, 1996, 102).

After organizing the rooms, the main spaces on the four fronts, the service and communication sectors were organized behind the main sections and at the corners. Because these spaces did not directly relate to the main cause of lighting in the houses, that is, the courtyard. Of course, at the end of the Qajar period, a new space was created to make better use of the spaces and solve the problem, which was a very good place at home. The dock at home in the houses

of the ward and the Friday Imam are examples of this, which, like a pavilion, with the heights above the rest of the building and the windows lead the light to the interior, and despite the small pond, a pleasant atmosphere, it has light, Provided humidity and ventilation especially for the summer (Hashemi, Najmeh, 2011)

Western Front:

The western front has divisions and similar spaces with the eastern front. There is a vast moonlight on the roof.

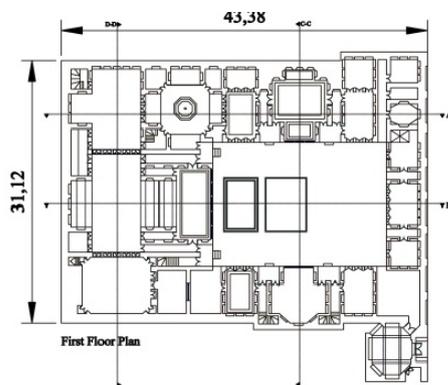


Figure 3: Western Front (Source: Archives of Cultural Heritage, 2011)

North Front:

The main part of the house is located on the northern front of the courtyard. In this front, as usual, the houses of Isfahan sit in a hallway that has two halves on either side of it, but unlike the usual hall, it opens from behind to another hall, which maybe

more important than the first hall. The latter, in turn, will open into two other rooms on their sides. Each of the four chambers of this front has a beautifully decorated decoration. The feature of this house is that all ceilings are designed and may have been one of the reasons for it since the Qajar period.

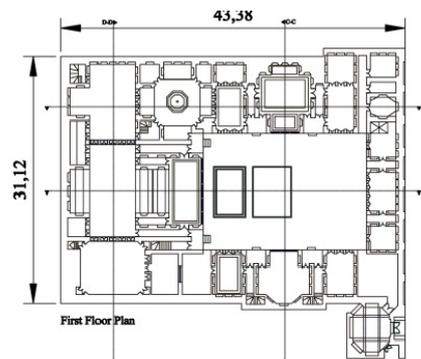


Figure 4: Part of the Wall of the North Front (Source: Writer, 2018)

Eastern Front:

Its position is relative to the elevation elevation, which makes it impossible for any visibility and aristocracy to make it public. The main entrance of the building is located in the southern corner. Ground

floor rooms include a kitchen, a storage room and a bathroom. However, one of them is lost during the expansion of the entrance to the home. (Haji Qasemi, 154,1998)

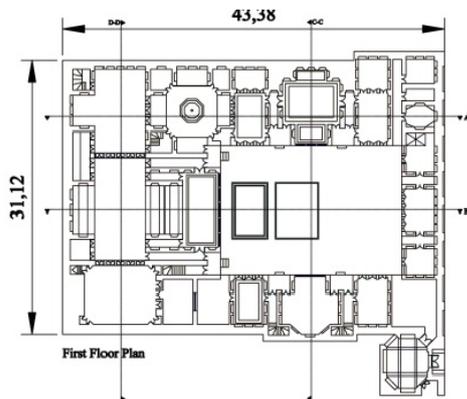


Figure 5: Part of the Wall of the Eastern Front (Source: Writer, 2018)

Entrance:

The entrance of the house with its own architecture to meet the goals and preserve the traditions of the house was designed in such a way that people did not enter the home space suddenly and once again, and also did not have direct access to the entrance to the

house. For this purpose, “the entrance to the public was introverted to form the direction of movement along the indirect axis and usually took place in one of the courtyard corners to facilitate its movement and control.”

(Soltanzadeh, 2005, 60)



Figure 6: The facade of the gutter from the side of the Moshir Alley (Source: Writer, 2018)



Figure 7: The facade of the gazebo, (Source: Writer, 2018)

Building Feature:

There are various decorations in this building. Other distinctive features of this house include the use of old-fashioned wallpapers and high-quality exterior spaces on the walls and ceilings of its western side, possibly related to the nineteenth century and are

French.

It is also the only house with a basin in Isfahan which is unique in this perspective. In addition, this building is one of the residential houses with Ron to the Prophet.



Figure 8: Wallpaper decoration, (Source: Department of Cultural Heritage of Isfahan)



Figure 9: Basin, (Source: Writer, 2018)

Influence on the building:

The measures that have been taken so far include the laying of brick yard flooring, the change in the use

of rooms resulting from the change of residential use by the religious-residential residence (teaching place) and the restoration of interior decoration.



Figure 10: Decorating Restoration (Source: Department of Cultural Heritage of Isfahan)

Functional elemental elements shaping space:

• Identity:

In the sense of space, the house creates a sense of belonging in its inhabitants as a shelter, and the collective memories of family members are formed. The house is not only a place to meet everyday needs, but also a place of residence in the general sense of the word. (Pirnia, 1995, 153)

The identity of the house in the word of residence means meaning of relaxation.

• Quality:

The building of the house, according to the evidence of ancient times, was one of the quality buildings, due to the variety of spaces and decorations and appearance, which the family of Ansari, the chief of the Mostofian of the court of the Prophet Sultan, ruled Esfahan.



Figure 11: Part of the East Side of the Building (Source: Writer, 2018)

• life style:

The way of life has been that there were two completely separate parts of each other in the building. (Winter and summer)

Among the two rooms, it is also important to use the

front of the front, which is used as the winter section, which uses the light of the West according to the state of the earth. It is also located on the western front of the building, which is a summer residence and uses the light of the east.

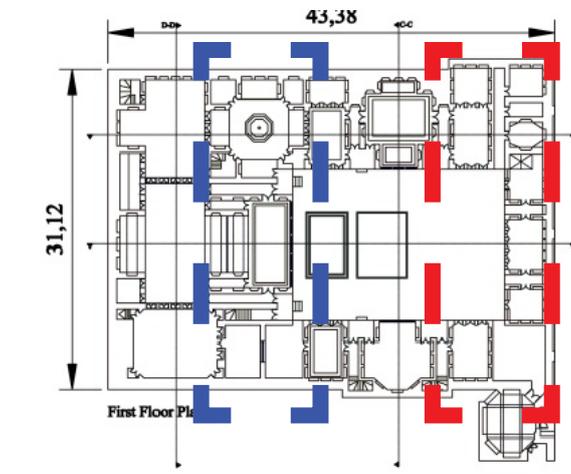


Figure 12: View of the Summer and Winter Season (Source: Writer, 2018)

- **Function:**

The building was built at the time of construction of the residential building where official reception was carried out, but in the course of the year it has already become the seminary.

- **Design type:**

The design is introverted and follows the principles derived from the climatic, cultural, social and ... Qajar periods in the city of Isfahan. Although this house, like other historic houses of Isfahan, is in the form of a central courtyard, but contrary to the usual routine in "The architecture of the houses of Isfahan, the north-south axis (along the axis of the climate) is the most important axis, and the main spaces of the house (Shahstani And the hall) are placed on its sides. " (Dalwand and Qasemi, 117,1390)

- **Materials:**

The materials of the building are traditional, and in the views are mainly brick and mortar plaster, and among the gravels are mud and mud. All the ceilings are wooden.

- **Social strata:**

The social strata in this house and in the neighborhood socially, in terms of their occupation, has enjoyed a special place among the people; the name of the alley is among the common people, called the alley glacier.

- **Social structure:**

This axis starts from the southern side of the Atiq-Aharunyeh square and Ali mosque Ali and passes through the entrance of Heydar Mirza to the tomb of Imam Zadeh Jafar and from there to the tomb of Imamzadeh Ismail and Kish Mosque and the tomb of Khaje Nizam al-Mulk and on the one hand to Imam Zadeh Ibrahim and the center of the neighborhood of Dar On the one hand, from the tomb of Khwaja Malik to the Pachnar Mosque, the four tall and ultimately to Valiasr Street end.

- **Neighborhood and the emphasis on neighborly relations in Islam:**

Access to the monument to the Eastern Front (the main entrance). Which has access to a recent case in the impasse, where neighborly relations are stronger.

- **Aristocrats**

The maximum height of two floors and the creation of tall walls on the border with neighbors and the use of trees in creating the confines of the house building and the lack of aristocracy has been influential.

- **Confidentiality and introversion:**

The presence of elements such as vestibule and very small windows facing the public with a high position relative to the tent and ... represents the principle of privacy and provides the central courtyard of the introversion of the building.

- **Extent and modesty:**

The extent of the spaces and all dimensions, sizes and proportions of the elements and components are completely in accordance with the scale of human and to the organs, and the principle of humanity is fully respected in them. Spaces such as the Hall of the Hall as the guesthouse and the three-door room as the room and the dimensions of the doors and windows are in accordance with the climate and the anatomy of the human body of this sample.

- **Territory (range):**

The realm of traditional homes began from the beginning of the neighborhood, and all the people of the neighborhood have been solidified by a common factor, such as occupation, religion, descent, and so on.

- **Density:**

The texture of this region is very compact and compact, which depends on the climate and the value of the land. On the one hand, the warm and dry climate of Isfahan has justified the dense texture, and on the other hand, with the approach to the mosque, the value of the land increased, the division of its parts was smaller and its density increased. It is necessary to explain that the neighborhood, due to its old age, has the densest texture than other neighborhoods.

- **Swarm**

As the mosque approaches, the crowds rise. Due to its old age, the neighborhood has the most crowded texture than other neighborhoods.

- **Environmental stresses:**

Upon approaching the old square, crowds and crowds

increase noise and number.

• Environmental sustainability:

The building has remained well-preserved for over 150 years.

• Form factors:

The upstream factors, such as social, economic, political, etc., can be noted in this regard, which, like other houses of the Qajar period, is subject to the specific conditions of that period in terms of political, social, cultural and ... as well as the specific climate of Isfahan And also the economic and religious condition of its main owner.

• composing elements:

The components are of this type including stairs, yard, hallway, hall, three doors, five doors, basement.

Open space as a positive space:

The yard: is one of the main components of the house and its other names are “Sahat, Sahne, Mishraara and Sahne Serra”. (Architects, 13,1387) The size of the yard determines the number and function of the surrounding spaces.

Each yard usually has a pond and several gardens, which, depending on the climatic and cultural conditions, have different shapes.



Figure 13: A part of the yard and its vegetation, (Source: Writer, 2018)

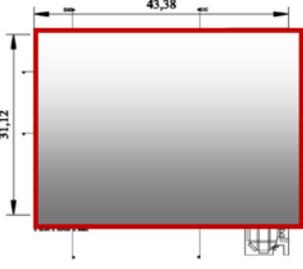
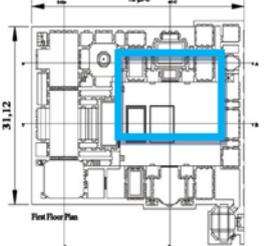
In sum, the spatial patterns used in the historic houses that were described and completed with the contents of the table are such that they “are more than two dimensions of attention and are related to human

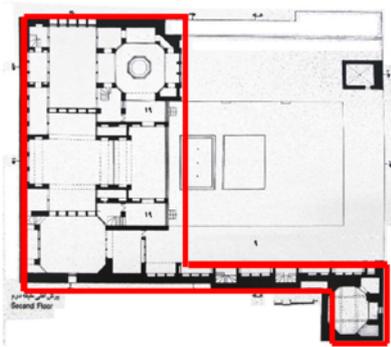
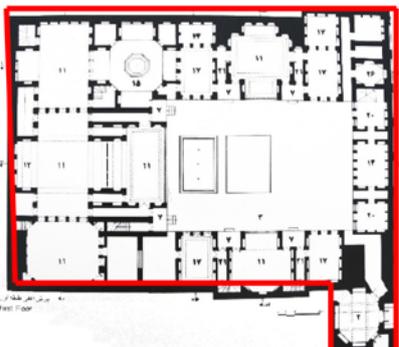
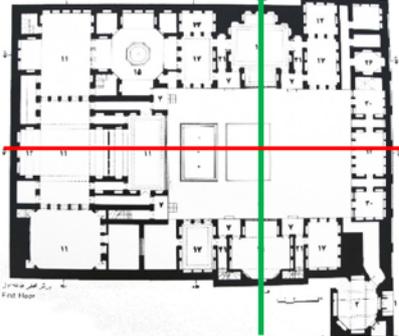
situations and relationships, and in Each of them has the potential to realize many functions that are based on passage and pause. “ (Haeri, 1388, 62)

Name Building	Principles			Description	Pictures
Vasigh Ansari’s house	Structure	Indicator elements	Basin	The roots of identity	The principle of hierarchy and the confidentiality of the principle of self-sufficiency, the use of desirable wind and introversion and the use of indigenous materials

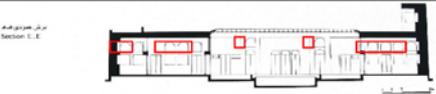
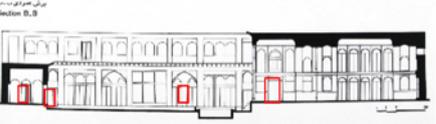
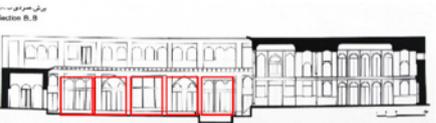
			user	Cooling the interior of the house using the ponds in which it is laid. Creating indirect blindness	
			Background	Built in 1117 AH in the Qajar period, under the number 1251	
			Positioning	In the northwest part of the house	

Table 1: Indicator elements at Ansari's House Editor: (Writer, 2018)

name building	Elements of suitable and fiber		elucidates		pictures
	fiber	suitable			
Ansari's House	area	entirety	1415.18 m ²		
		First floor	1415.18 m ²		
		Second floor	707.60 m ²		
		rooms	1112.21		
		service	51 m ²		
		Open space	321 m ²		
	length as breadth	Entirety map	1353.456		
		rooms	1112.21		
		Open space		302.87	
	height	basement			
First floor		3.80	Length of height is 1 as 6 and breadth of height is 1 as 4		

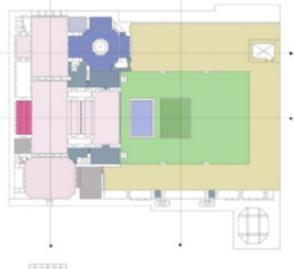
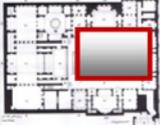
	height	basement			
		First floor	3.80	Length of height is 1 as 6 and breadth of height is 1 as 4	
		Second floor	3.40	Length of height is 1 as 4 and breadth of height is 1 as 4	
		Pool of house	10.70		
geom	map	Methodical and square _ oblong form			
		Map of second floor		Map of first floor	
					
		Optical and geometry axes of building			
					
	air	Methodical with clear ceiling with methodical windows and columns and in front of a yard porches			

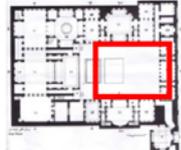
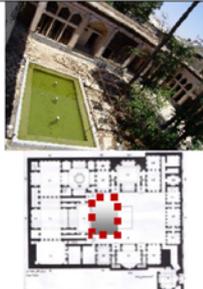
			composition	Rich are methodical geometry and square oblong rooms		
			bulk	Rich methodical bulk (cube) and central yard and rich ajar space (porch) and open (yard)		
ornamentations			conduct's technique	Capitals' friezes and wall paper and wall heaters and bricklayer and tile in air and picker on wooden doors		
			material	Plaster and brick and tile and door and window's wood and colour windows and wall paper		
			Design and impression	Wall paper		
			color	Use from cordial colors		
			benefits	Extra wall paper is with chalky column		
		septifragals	variety	door	Rich is sash and trivalve septifragals in front of a yard	

						
index ingredients	Central yard	Measure of light	yards	Preposition septifragals rich colored windows and preposition door and windows in front of a porch and yard		
				Operation from east light for winter anus		
		proportions	window	Five doors face and length of breadth is 1 as 1 and 1 as 1.5		
				Doors in view	Length of breath 1 as 1	
			Length of breath 1 as 2			
		Dominant form	Regular and rectangular geometry and some also rich is up windows sigmoid			
Identity's roots	Hierarchy authentic and confidential autarchy origin «use from desirable wind and introspection and use from native materials					
applied	Inspiration from central yard's plans and rich porch and capital in front of a yard «with European frill					

				Seat position	Isfahan hatef street + golbahar street +moshir alley +vasigh deadlock it is residential and it is area now	
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Table 2: Principles of Equity and Structure at Ansari's House
Source: Author,2018

Name building		Description	Description	Pictures
Vasigh Ansari's house	Structure	Main	Underground	
			Ground Floor	Includes rooms around the central courtyard, with a porch in the northern part of the yard, and the rooms open facing the courtyard <ul style="list-style-type: none"> Garden Pool Yard Restaurants The hall Three Dari The king Basin Entrance Mobstah room
	Services	first floor	Includes earrings around the hall and the entrance to the basement <ul style="list-style-type: none"> Garden Pool Yard Earring room Moonlight Earrings room Pool house 	
			second floor	—
		Ground Floor	Includes storage space and kitchen	
		first floor	The basement is from the first floor to the end	

		second floor		—
		Access paths	Includes an entrance hall for access to the service area and connection to the courtyard and side corridors around the courtyard to enter the rooms.	
Yard	Space discipline	Vegetation	Includes a fairly large garden, at the entrance to the courtyard	
		Typology	Exterior courtyard	
		Water	With a rectangular pond in the north of the Indoor courtyard and the glittering middle of the gardens, it has enjoyed refreshing and beautiful water.	

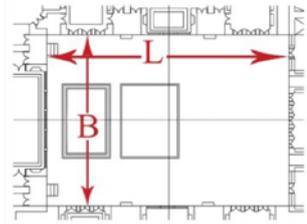
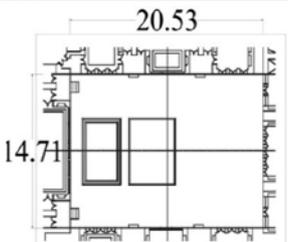
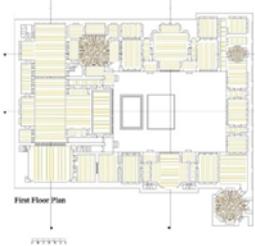
		Proportions	L=20.53 B=14.71	Length to width	1.39	
				Height in length	A wall at a height of .10 meters surrounds the courtyard with a height of 0.34 m ²	
				Area	The yard area is approximately 301.1 m ²	
			Ground Floor	Exterior courtyard		

Table 3: Principles of Equity and Structure at Ansari's House .
Source: Author,2018

building name	Description			Description	Pictures
	Vasigh house	Structure	Cover age Techniques	Cradle vault 	The walls of the brick on the brick and the roofs of the flat wooden rails, based on the use of dredging materials, clay and pebbles have been divided into vault arches. The execution of arches (full) and (blade) is a blade, and the paws are arched (Multiplier) and Colnbo.
Colnbo Arch 					first floor 
The diagram of the method of transferring forces 					
Structural materials Brick and brick walls, and wooden ceilings and pillars with gypsum plaster on the porch					
			Roofing Tile		
Climate	Wind Mild wind flow flows through the windows into the courtyard at home, and the outer space of the house is quite disturbing to the disturbing winds.				
	The rainfall Due to the location of the building in the warm and dry area of Isfahan, very little Because the building is located in the warm and dry area of Isfahan, it is very small. In this province, the amount of precipitation from the west to the east and south to the north decreases, so that in highlands such as Koohrang highlands (adjacent to the province) reaches more than 1000 mm and even 1300 mm. The rainfall in these mountainous regions is often winter and spring because the western winds and the Mediterranean cyclones, which are the main cause of rainfall, rule in these seasons. Using the common global methods, the climate of Isfahan province is divided into three major areas:				

		<p>1. Mediterranean climate with cold winters (mountainous areas in the west and southwest) includes Golpayegan, Khansar, Frieden, Fereydounshahr and Semirom cities with an average annual rainfall of 300 to 600 mm and an average annual temperature of 8 to 10 ° C Grad.</p> <p>2. Semi-arid climate with relatively cold winters (plain areas in the center and desert in the north) including Isfahan, Najafabad, Khomeini Shahr, Lenjan, Mobarakeh, Falavarjan and Shahreza cities with average annual rainfall of 110-160 mm and mean The annual heat is between 10 and 16 ° C.</p> <p>3. The semi-arid climate with hot summers (desert areas in northeastern and eastern) including Aran and Bidgol, Kashan, Nayin, Ardestan, part of Borkhar and Meymah cities with average annual rainfall of 75-110 mm and mean The annual temperature is between 16 and 20 degrees centigrade.</p>
	Direction of radiation	<p>The radiation is from the northeast to the southwest, and the main rooms use the southern light, and some from the east and west by using colored glasses and strap-on radiation to prevent inappropriate radiation.</p>

Table number4: Structure of the Basic Principles and Structures of the Ansari's House

building Name	Principles		Description	Pictures
	Special position	Climate	amount of humidity	The humidity in this area is very low
Soil type			Clay	
temperature			The air temperature is relatively high and the air is warm	
Environmental dimensions and solutions		Special position Hot and dry climate Use of two parts of winter and summer in most homes Use of high heat capacity materials Use of double glazed windows Use the fireplace for the winter and create a summer pool space Use vegetation and dock to adjust air dryness		

Spatial communication		circulation	Entrance to the building through an entrance hall where service spaces are located on its route and after passing through this route can be entered into the central courtyard	
	access	Walking way	It is located in a residential texture and	
Relationship			accessed through an alley	
		Riding	Access through the main streets around (Pamenar)	
		Neighborhood unit	Houses are in communication and interacting with each other, and their inhabitants are familiar and familiar with each other, and the context of the old neighborhood and everyone are interconnected.	
		Neighborhood Center	The neighborhood center is close to selling home appliances and the Ali mosque	
		Economic Centers	Close to home appliance sales	
		Religious	It includes the Ali Mosque in this old neighborhood	
Spatial communication		Location of vertical communication in the whole collection	Access to the top floor through the stairs available The northwestern part and the highway are built Access to the top floor through the stairs available The northwestern part and the highway are built	

				Vertical connection to the basin	
				Vertical connection to the ear	
				Vertical connection to the roof	

Table 6: Special Climate Situations, Spatial Relations (Source: Writer, 2018)

Conclusion:

The Qajar houses of Isfahan have provided a diverse collection of architectural decorations of this period. Different forms of the house, courtyards, rooms, halls, shahneshin, dock houses, etc. are available in all forms of the house. The main front view is usually decorated with delicate, delicate, delicate windows of five or seven doors. The windows in the courtyard are mostly stone houses, and there are embossed carvings in the basement with grille. Decoration, in most of the closed spaces of houses such as: Shahneshin, Blue halls, rooms are usually 1 to 2 main types or a combination of types of plastering, mirroring, painting and polarizing. Thus, these arrays are in the ceiling, sometimes in the form of frames including the mirror (around the chandelier's installation), the painting behind the glass and the mirror (or as a plaster on the mirror in the middle of the ceiling, and then the highlighting, lime and sugar, and occasionally Lattice, (with a simple coating or painting and polarizing) and trains around it, sometimes a combination of two modes. Of course, some of these spaces also have only one type of decoration. The dock houses are decorated differently and decorated with sash windows. The colors used in the decorations of buildings have been influenced by warm and dry climatic features. Building materials, in addition to structural capabilities and attention to economic issues and the provision of materials from the nearest points, show the best form of utilization of environmental energy. The vaulted structures in these buildings indicate the relationship between

climate and architecture. One of the characteristics of the home and home in Isfahan is its large area. The architectural style is that it has two sides of the interior and exterior. With these interpretations, the Qajar art has faced Western elements and reacted to its necessity. The result of this reaction in the design of the architectural design is that in many cases the imported elements have been able to combine with the traditional elements. All in all, the artists of this period have managed to achieve a unified image in the architecture of this house, despite the combination of elements of different cultures

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